

ROME
ANCIENT AND MODERN

AND
ITS ENVIRONS

BY
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*“ HINC septem dominos videre montes,
Et totam licet aestimare Romam.”*
M. Val. Mart. lib. IV. ep. 64.

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CHAP. I.

APOSTOLIC PALACES CONTINUED: THE QUIRINAL PALACE AND GARDEN—THE MODERN CAPITOL—THE SENATOR'S PALACE—THE CAPITOLINE MUSEUM—THE PALACE OF THE CONSERVATORS—THE PROTOMOTECA CAPITOLINA—THE CONSULTA—THE CANCELLERIA—THE CURIA INNOCENZIANA—PALAZZO DEL GOVERNO ETC. ETC.

PALAZZO APOSTOLICO AL QUIRINALE.

When, after various vicissitudes, the Lateran palace had fallen into decay, the Popes took up their permanent residence in the ancient edifice at the Vatican, which they continued to occupy for centuries. The pestilent breath of the malaria, that fertile source of disease and depopulation, admonished them to provide a more salubrious summer residence; and Paul III., in 1540, converted a Benedictine monastery on the Quirinal into a small Pontifical palace. It was enlarged in the same century, by Gregory XIII., who added the house and garden of Card. d'Este, and employed successively as his architects Flaminio Ponzio of Lombardy and Ottavio Mascherino of Bologna. Mascherino erected the *appartamento nobile*, the portico and the gallery on the same side with the clock, as is recorded by Milizia in his *Vite degli Architetti* (a). The fabric was sub-

(a) In the eastern range of the palace are held the Conclaves for the election of the Popes. The idea of a *Conclave* originated in Viterbo, where the Popes resided in the XIII. century, having temporarily abandoned Rome in consequence of the civil feuds of the Guelph and Ghibelline factions. The Papal, now the Episcopal, residence at Viterbo was erected, in 1266, on the ruins of the temple of Hercules, as is recorded by an inscription still over its principal entrance. In the same century Henry d'Almaigne, son of Richard, king of the Romans, and nephew of Henry III. of England, was led by curiosity to

sequently continued on the side parallel to the road leading to the porta Pia in the Pontificates of Six-

visit Viterbo in the company of the kings of France and Sicily, to witness the election of a successor to Pope Clement IV. Early one morning he entered a church to hear Mass: after its conclusion he remained intent on his devotions; and was assassinated in the church by his two cousins, Simon and Guy de Montfort. The two Sovereigns, horrified at the sacrilegious assassination, abandoned Viterbo; and the assembled Cardinals were disposed to follow their example, when S. Bonaventure, who was on the spot, seeing the evils that might arise to the Church from the vacancy of the Chair of S. Peter, prevailed on the citizens to close the city gates, in order to prevent the escape of the electors, who were thus induced to proceed with the election. In the great hall of the Papal palace were constructed for their accommodation as many cells as there were Cardinals present; and centinels were placed to guard them. Months however elapsed without the choice of a Pope, when, at the suggestion of one of the electors, the people uncovered the roof of the hall to urge the tardy Cardinals to the election by exposing them to the inclemency of the weather. The expedient failed of success; and the disappointed citizens bethought themselves of a still more stringent argument: they reduced the food of the electors to a scanty pittance; and thus was obtained the desired result. Theobald Visconti had accompanied Edward I. of England on his expedition to Palestine; and the fame of his virtue and learning induced the Cardinals to recall him from Acre to fill the Chair of S. Peter, after a vacancy of three years. The newly elected Pontiff took the name of Gregory X.; and at the instance of Edward I., who demanded justice on the assassins of his cousin, Guy de Montfort, the only survivor, was convicted by the Pontiff of sacrilege and murder, pronounced infamous and an outlaw, and was rendered incapable of inheriting, possessing, or bequeathing property, or of filling any situation of trust, honour or emolument in the State. (Lingard, *Life of Henry III. and of Edward I.*) In the Communal Archives of Viterbo is still preserved a parchment document, dated MCCLXX., recording a permission granted to Henry bishop of Ostia and Velletri to leave the uncovered hall of the Papal palace on account of ill-health; and the flagged floor of the hall still preserves the holes for the uprights used in the construction of the cells. Gregory X. enacted the laws by which future Conclaves should be regulated, as in Vol I. p. 128. Pagi *Vit. Greg. X.*

tus V. and Clement VIII. by Domenico Fontana. Paul V. added the grand apartment and the *Pauline* chapel, so called from his name, after the designs of Carlo Maderno. Urban VIII. enclosed it with a wall; and Alexander VII. employed Bernini to erect the wing that stretches along the road leading to the Porta Pia, which was continued by Innocent XII. and Clement XI. under the direction of the Cav. Fuga. Its exterior presents two plain, unadorned fronts; and its entrance from the piazza of Monte Cavallo, erected by Bernini, is adorned with two Ionic columns of cipollino, sustaining a pediment and statues of S. Peter by Stefano Maderno, and of S. Paul by Guglielmo Bertolot. Above the pediment is a large balcony, in the tympanum over which is a group of the Virgin and Child by Pompeo Ferrucci. The balcony, from which the Pope sometimes gives his benediction, is walled up while the Conclave for the election sits in the palace; and after the election the wall is taken down and the new Pope announced from the balcony.

Entering we find ourselves in a court-yard about 450 feet long by about 200 feet broad, surrounded on three sides by open porticos. At the extremity of the court is the entrance to the apartment of the Secretary of State and Secretary of Memorials, and also to what is called the *appartamento de' Principi*. Above the entrance is a covered portico, surmounted by a large mosaic of the Virgin and Child executed by Gius. Conti from the original of Carlo Maratta. The great stairs are beneath the portico to the right of the square, ascending which we meet on the first floor the famous fresco of the Ascension, executed in 1472 by Melozzo da Forlì, and taken

The court-yard.

from the tribune of the old church of the SS. Apostoli, when renovated in 1711. Continuing to ascend to our right we reach the entrance to the Sala Regia, opposite the stairs.

The Sala Regia.

The *Sala Regia* is a magnificent saloon, floored with various marbles, and adorned with a vaulted gilt ceiling, on which are the arms of Paul V. The Scriptural frescos above its frieze were executed, those at the extremities by Lanfranc, and those on the side walls for the most part by Carlo Saraceni, a feeble artist, when compared to Lanfranc. The marble relief of Christ washing the feet of his Apostles, over the entrance into the chapel, is by Taddei Landoni of Florence. Of the two angels above, which sustain the arms of Paul V., that to the left is by Pietro Bernini, and that to the right is by David Bertolot, a French sculptor. This hall was erected by Carlo Maderno, and has sometimes served for public Consistories.

Anticamera.

To the right of the entrance is a door opening on a long servants' hall, which gives admission to the spacious and lofty anticamera of the Guardia de' Carabinieri and the Guardia del Campidoglio, also occasionally used for public Consistories. On the side wall as we entered is the original, by Arpino, of the Virgin and Child copied in mosaic over the portico, as already noticed; and in the centre of the ceiling are the arms of Paul V. with the Virtues of Fortitude, Temperance, Prudence, Justice, Truth and Charity. The next room is the antichamber of the Civic Guard, in which are paintings of the interior of S. Peter's and S. Paul's, the latter before it was burnt, by Mombelli. The next room is called the antichamber de' Bussolanti. Over

the door by which we enter is the Virgin and Child with S. Jerom and the Baptist, by Palma Vecchio: next in the same range is the Annunciation by Carlo Maratta, under which is the Flight into Egypt, by Barocci; and next to the Virgin and Child is S. John in the desert, copied from Raphael by Giulio Romano, beneath which are two unknown half figures of the Flemish school. The third painting in the upper range is the vision of S. Ignatius at la Storta, by Domenichino, under which is the Holy Family, by Rubens; and over the next door is the Marriage of S. Catherine, by Benvenuto Garofalo. Between the two next windows is a large painting of the Nativity, by Pietro da Cortona, beneath which is S. Francis Xavier administering baptism to distinguished converts, by Father Pozzi. The next door opens into the private chapel of the Pope; and above it is S. Francis receiving the stigmata, by Annibal Caracci. Next is the Virgin and Child, by Guido, under which is the martyrdom of S. Catherine, by Annibal Caracci. The next large painting is the martyrdom of the Jesuits in Japan, by Giacomo Bassano; and the three small paintings beneath are a man on horseback with various other figures, by Arpino; an *Ecce Homo*, by Domenichino; and the original sketch of the Transfiguration, by Raphael, in which are wanting the figures of S. Laurence and S. Julian. Next is a female martyr, sometimes called S. Agnes, but wanting her symbol the lamb, by Annibal Caracci; and above is S. Jerom by Spagnoletto. Over the next door is Saul and David, by Guercino. Between the two next windows is a large painting of S. Laurence kneeling before the B. Virgin, by the Cav. Lan-

franc ; and under it is painted a sanctuary with a number of votaries , by an unknown hand.

The
Pope's
private
chapel;
antica-
mera etc.

We next enter the private chapel of the Pope , commonly called the chapel of Guido , built in form of a Greek cross. Over its altar is an oil painting of the Annunciation , by Guido , the expression of which is exquisitely beautiful. In the lunette to the left of the altar is the B. Virgin at needle work , attended by two angels : opposite the altar is the Birth of the B. Virgin : in the outer lunette over the window is S. Joachim visited by the angel : in the opposite lunette is the Presentation ; and on the cieling is the Assumption of the B. Virgin , and next the altar an Eternal Father , all frescos by Guido , who also painted the Isaías , Solomon , David and Moses on the spandrils. On the pillars supporting the arches are ten Virtues on gold grounds , by Albani. The next room is lined with Italian scarlet damask ; and opposite the window is the martyrdom of S. Stephen , copied in tapestry from the original of Abel de Pujol , executed in 1817. The four parts of the world on the cieling are by Mannot. Next is the hall of the throne : the Triumph of Religion on the cieling is by the same Mannot ; and the large frieze is a basrelief in plaister of the triumph of Trajan , by Finelli , a living artist. The Pope's antichamber comes next , in which is a painting of the consecration of a church erected by Joanna , Begum Sombre of Sirdanah in the presidency of Bengal , who is presenting the consecrating bishop with a chalice , and who sent this painting , executed , as its style indicates , by native artists , to his Holiness Gregory XVI. in 1834. On the cieling is the revival of the arts under Cosmo de' Medici ,

by Conca; and the plaister reliefs on the frieze are a repetition of the same subject, by Maximilian Laboureur. The next room is the audience chamber, on the floor of which is a beautiful mosaic, with a half-figure of Summer in its centre, the whole found in Adrian's villa near Tivoli: on the cieling is an oil painting of Trajan receiving the homage of conquered kings, by Palagio Pelagi; and the frieze in plaister by Thorwaldsen represents the triumphal entry of Alexander into Babylon. On the frieze of the next room are medallions of the twelve Caesars with trophies and Fames, by Pacetti; and on the cieling are various arabesques with an analogous battle in the centre, by Giani. The frieze of the next room is adorned with medallions of celebrated modern artists, by Alessandro d'Este; on the cieling are some allegories by the same Giani; and on the walls are coloured engravings of the arabesques of Raphael's loggia. The tapestry portrait of S. Germanus in the next room is by the Baron Grou; and on the cieling is Julius Caesar dictating in four languages, by Antonio Corsi. The next room is the Pope's study, the cieling of which is painted in *chiaroscuro*. In the next room the centre piece on the cieling represents Jupiter supported by Nymphs; and the four paintings around are Achilles receiving his arms from Thetis; Achilles preparing to avenge the death of Patroclus; Hector and Andromache; and Thetis bearing by sea the arms of Achilles, all by the same Corsi. The next is the billiard room, over the door of which, as we enter, is S. Sebastian attended by pious women, who staunch his wounds, by Paul Veronese; next S. George slaying the dragon, by Pordenone; and the Sibyl announcing to

The audience chamber.

The billiard room.

Augustus the birth of the Saviour. On the wall opposite the windows are the Adoration of the Magi, by Guercino; the famous SS. Peter and Paul on wood by Fra Bartolomeo, a Dominican friar, with S. Bernard between them, by Fra Sebastiano del Piombo; and the martyrdom of S. Cecilia, by the Cav. Vanni. On the end wall is the Resurrection of our Lord, by Vandyke, S. Eustachius with other Saints, by Annibal Caracci; and Christ disputing in the temple, by Michelangelo da Caravaggio. On the remaining wall is S. Philip and S. Ignatius, by an unknown artist; the marriage of S. Catharine, by Pompeo Battoni; the Virgin and Child and S. John by Andrea del Sarto; and above it, our Lord with S. Peter, by an unknown hand. On the cieling is a fresco of Faith, Hope and Charity, with arabesques in chiaroscuro, by De Angelis. The mythology of Cupid and Psyche, on the plaister frieze of the next chamber, is by Arvarez, a Spanish artist, who also executed the Time on the cieling encompassed by the Seasons and Hours. In the next chamber the twelve landscapes on the twelve lunettes, and the arms of Pius VII. with allegorical figures are by Boguet, a French artist. The next passage room is painted to represent arcades; and it opens into a gallery adorned in chiaroscuro and commanding a view of the Court. Returning to the last room and entering a passage adorned with perspectives in fresco and hangings with gilt bees, we reach the Pope's dining room, on the cieling of which are painted various Pontifical emblems and Ecclesiastical Virtues; and at one extremity of it is the plain deal table, off which the Pope takes his simple fare. Some passages lead hence into a small

chapel, over the altar of which is painted S. Pius V. in prayer before the Virgin and Child: the walls are painted in chiaroscuro; and on the cieling is the symbol of the Holy Spirit. The next suite of three long saloons had been a rustic gallery, and assumed its present form under the French. Their cielings are fashioned into carved coffers in gilt frames: their marble floors are adorned with ancient mosaics; and the rooms are decorated with porcelain vases from China and Japan, placed here by Benedict XIV. On the end wall, through which we entered, is Antoninus Pius receiving an architectural plan: on the opposite wall is Trajan receiving the plan of his forum from Apollodorus, the two latter, oil paintings by Appiani. On the side walls are, *to the left*, the Judgment of Solomon, by Carlo Cesi; the history of Cyrus; and the Annunciation by Ciro Ferri; *to the right*, the creation of man in the first oval, and the sacrifice of Abel in the second, both by Scor; and Adam and Eve expelled from Paradise, by Gio. Aug. Canini; and on the cieling is the Judgment of Solomon, by Mannot. The two principal tapestries in this saloon represent the Spanish Ambassador presented to Lewis XIV., and the marriage of that sovereign. On the end wall by which we enter the next chamber is Romulus defeating Acron, by Mons. Ingres, director of the French Academy: the next paintings are the death of Patroclus in oils by Madras, a Spanish artist; Gideon gathering the dew from the fleece, by Salvator Rosa; the sun arrested in its course at the prayer of Joshua, by Borgognone; the sacrifice of Abraham, by Gio. Aug. Canini; Cocles defending the bridge, by Luigi Agricola; a battle; and Noah peopling the Ark,

Hall of
the Con-
grega-
tions.

by Scor. On the cieling is the prodigal Son, by Mannot; and on the walls the principal tapestries are Joseph and his brethren; the Judgment of Solomon; the chaste Susanna accused by the Elders; and Esther swooning before Assuerus. On the cieling of the third large saloon are Alexander in Jerusalem; Paul and Barnabas refusing to be worshipped by the people of Lystra; the Explorers of the Holy Land, by Mola, and a Jewish sacrifice by Mannot. The frescos are Noah having made the vintage; the passage of the Red Sea, by Gio. Mielle; Moses before the burning bush, by Gio. Fran. Bolognese; Joseph recognised by his Brethren, by Pier. Fran. Mola of Lugano; Joseph sold to the Ismaelite merchants, by Mola; and the principal tapestries are Christ curing the Paralytic and the Baptism of our Lord. The eight tapestries noticed are of the Gobelins, and were presented by Napoleon to Pius VII. In the two next chambers are affixed to the walls some rich and well wrought vestments of Clement VIII., after which we enter *the Pauline Chapel*, so called from Paul V., who employed Carlo Maderno as its architect. It measures about 150 feet in length by about 50 feet in breadth, and is used as the Pontifical chapel during the Pope's residence in the Quirinal; in it also the Cardinals record their votes for the election of the new Pope. Its walls are painted in chiaroscuro, by order of Pius VII.; and on them are copied the twelve Apostles with S. Luke and S. Matthew, from those in the church of SS. Vincent and Anastasius at the Tre Fontane. The massive cieling is decorated with richly gilt roses; and in its centre is carved in relief the Angel of the Seven Seals. The marble division between the choir and the people is adorned

The Pauline chapel.

with eight small columns of porta santa, sustaining a marble architrave, on which stand eight candelabra—The five next rooms serve as antichambers: in the first is a painting of S. Francis Hieronymus, by Podesta, a living artist of merit: in the second is an unfinished Last Supper, by Barveci; in the third, S. John of the Cross curing the infirm, by Ximenes, a Spanish artist; in the fourth, a Virgin and Child with S. Dominic, S. Paul, the Baptist and S. Laurence, by Pietro Perugino. The sixth and last room, which is a small servant's hall, reconducts us to the large Ducal hall, which we first entered, and which completes our walk through the Pontifical palace of the Quirinal.

THE PONTIFICAL GARDEN OF THE QUIRINAL. Descending from the palace to the court-yard, and turning to the left, we soon meet the entrance into the Pope's garden, which is more than a mile in circuit. It consists of numerous flower-plots, orangeries, hothouses, a botanic garden, aviaries etc., divided by shaded walks, open vistas, parterres etc. and decorated with fountains, vases and statues. Nearly in its centre is what is called a coffee-house, a small building one story high, erected by order of Benedict XIV. after the design of the Cav. Fuga, and occasionally used by the Pope for the presentation of ladies. It consists of a long vestibule and two small rooms: the vestibule is adorned with four ancient hermae: on the side-walls of the small room to the right of the vestibule are two frescos, one the Samaritan woman, the other the woman of Canaan before our Lord and two Apostles, painted with landscapes by Pannini; and the four Evangelists in the four ovals above, together with our Lord about to deliver the keys to S. Peter, on the ceiling, are by A. Masucci.

The Pontifical Garden of the Quirinal.

On the side-walls of the room to the left of the vestibule are two large paintings of S. Mary Major's and the Quirinal palace, by Van Bloemen, called *l'Orizzonte*; and the four great Prophets in the ovals, and S. Peter after having received the keys on the ceiling are by Battoni. The water works on a lower level, executed after the plan of Carlo Maderno, mechanically play an organ, trumpets etc., and admit of some ludicrous surprises.

The modern Capitol; northern ascent to; square of.

THE MODERN CAPITOL. The northern ascent to the Capitol, near the steps of Araceli, was designed by Michelangelo in the pontificate of Paul III., and has entirely changed the ancient appearance of the hill, the ancient Capitol having had no access from this side, but having presented a lofty rampart faced with square blocks of tufa, which continued visible to the left, under the steps of Araceli, until 1819, when the ancient wall, supposed to have been erected by the Elder Tarquin, was faced, as we see it, with brick to strengthen the substructions of the superincumbent steps. The steep wall, which ran across from east to west, in the whole line of the hill, separated the Capitol from the Campus Martius, and terminated ancient Rome on this side of the city. (a) At the base of the broad paved ascent, called *scala cordonata* from the cordon of travertine crossing it at regular intervals, are, at the sides, two Egyptian lions of basalt, pouring streamlets of water from their mouths, through small tubes, into two marble basins below: they were found in the ruins of the temple of Serapis near S. Stefano del Cacco, and placed here by Pius IV.; and the mystic covering on their heads, the locality in which they were found, their material

(a) See Index, Ancient Capitol; Campus Martius etc.

and sculpture depose in favour of their Egyptian origin. They are much and by no means undeservedly eulogised by Winckelmann, and are declared by Madame de Stael to be incomparably fine; but, although good specimens of the Egyptian style of sculpture, they, of course, shrink from a comparison with the productions of the Greek and Italian chisel, from the lions, for instance, of Canova in S. Peter's. With the Egyptians, lions were often emblems of the Nile; and hence their fondness of employing them to adorn their fountains. To the left of the *scala cordonata* is the ascent to the mean and anomalous front of Araceli, and to the right is a carriage-road, leading up to the palazzo Caffarelli, and also to the Capitol, called the *via delle Tre Pile* from the arms of Innocent XII., Pignatelli, by whom the road was made in the XVII. century. The easy paved ascent for foot-passengers is lined with travertine balustrades; and at its top stand on two massive marble pedestals, to the right and left, two ancient colossal marble statues of Castor and Pollux by the sides of their steeds, both found, in the pontificate of Pius IV., near the Jewish quarter, and placed here by Gregory XIII., but of very inferior execution. From the top of the staircase runs a balustrade, extending along the whole breadth of the piazza; and on it are two marble trophies commonly called the trophies of Marius, which adorned the great fountain of the Julian water on the Esquiline, and were transferred hither by Sixtus V. The famous trophies of Marius, erected after his victory over the Cimbri and Teutones, were destroyed by the jealous revenge of Sylla, and restored by the good taste of Caesar (a); and the rude style of these trophies

(a) See Index, Fountain of the Julian water.

seems alone sufficient to prove that they belong not to the most polished period of the Republic. Next them are two statues of the sons of Constantine, found in his baths on the Quirinal, and bearing practical testimony of the decline of the arts in the fourth century of our era. Of the two adjoining half-columns that to the left of the ascent is modern; and that to the right is the first milestone of the ancient Appian way, found about a quarter of a mile outside the gate of S. Sebastian, in the first vineyard to the right, and exactly a mile from the ancient porta Capena, which stood on the skirt of the Coelian under the villa Mattei (*a*). It bears the names of Vespasian and Nerva, and stands in its original integrity. The ornaments of the bronze globe and ray on its summit have been superadded, the former supposed to have been grasped by the bronze hand in the adjoining court of the Conservators' palace, and placed in its present position at the close of the XVI. century, when the milestone had been discovered. The three other sides of the square, formed by the Senator's palace in front, the palace of the Conservators to the right, and the Capitoline museum to the left, are all from the designs of Michelangelo but erected by other hands. In the centre of the piazza stands the famous equestrian statue of Marcus Aurelius, the finest ancient bronze equestrian statue now left in the world. It lay neglected near S. John Lateran's, until restored and reerected by Pius IV., and was transferred thither by Paul III. in 1538, by advice of Michelangelo, who designed its pedestal, formed from a fragment of the architrave

(*a*) See Index Porta Capena, also Dissertat. of Revillas in the Memoirs of the Academy of Cortona.

of the Ulpian basilic, consisting of one massive block. The name of the sculptor and the period at which he lived are matters of interesting but doubtful enquiry: it was probably cast, as one of the inscriptions on the pedestal states, during the life-time of the Emperor, and as conjecture asserts, by a Greek artist (*a*). The horse and rider had been gilt, as is still seen by the remains of the gilding on the horse's head; the attitude and action of the rider, who, having calmed the stormy applause of the people, seems in the act of addressing them, is easy and dignified; and the movement of the horse, who seems to share in the triumph of his master, is so proud and animated, that, like Michelangelo, who exclaimed on seeing it: *Cammina*, "Go on", one almost expects to see the noble animal move. While the statue stood in front of the Lateran, in 1347, in the rejoicings which celebrated Rienzi's elevation to the rank of tribune, wine was made to pour out of one nostril and water out of the other.

THE SENATOR'S PALACE. The palace of the Senator, who is the head of the Roman municipality, his office corresponding in some sort with that of the *praefectus Urbis* (*b*), stands on the ruins of the ancient tabularium or record-office. It was first built by Boniface IX., at the close of the XIV. century; but the present edifice was designed by Michelangelo, who erected the double flight of steps leading up to the principal hall of the edifice, and the fountain in front between them. The fountain, which is supplied by the Acqua Felice, is adorned at the sides with colossal marble statues of the Nile and the Tiber, distinguished by their characteristic

The Senator's palace.

(*a*) Winkelmann T. III. p. 410. (*b*) See Vol. I. p. 143.

symbols; and in the central niche is a small porphyry statue of Pallas, with the head, arms and feet of Parian marble, helmeted, and holding in her right hand a lance and in her left a globe. The recumbent lateral statues were found in the baths of Constantine, and are well executed; and the Pallas, misnamed Rome Triumphant, was found in Cori and is also well executed; but, although elevated on two pedestals to fill up the superfluous space, her seated figure is too small for the large niche, which she occupies, and which was destined by Michelangelo for a colossal Jupiter; and her diminutiveness becomes more apparent when contrasted with the colossal size of the recumbent river gods. These stairs and fountain are the only parts of the palace executed under the eye of Michelangelo, Giacomo della Porta having continued the edifice as far as the first range of windows, and the remainder having been erected by Girolamo Rainaldi. The three palaces are little more than commonplace buildings; but viewed from the piazza below they present altogether an imposing appearance.

The
saloon.

The spacious hall, to which the double stairs give access, measures about 130 feet in length by about forty in breadth, and serves for the occasional sitting of the Senatorial tribunal, and the public distribution of prizes to successful competitors of all nations and creeds by the Academy of S. Luke. In it also deputies from the Roman Jews, consisting of three Rabbins, chosen annually by the Jewish Community, pay homage to the Senator at the opening of the Carneval, as the Representative of the Roman government, in the following terms:—*Con sensi di vera osservanza e divozione, noi Fattori e Rabbini di questa misera Università degli Ebrei ci prostia-*

mo avanti l'alto Trono dell'Eccellenza Vostra a prestarle riverentemente a nome di essa un umile ossequio ed omaggio col pregarla compartirci de' suoi benigni sguardi, che non si mancherà dal Nostro Ceto implorare dall'Altissimo la lunga tranquillità, e quiete del Sommo Pontefice felicemente Regnante, e della Santa Sede Apostolica, unita all'Eccellenza Vostra, ed a tutto l'inclito Senato, e Popolo Romano—To which the Senator replies in the following terms:—*Accettiamo ben volentieri l'omaggio di Fedeltà, soggezione, ed ossequio, che Voi in nome di tutto il Ceto, ed Università degli Ebrei rinnovate al Nostro Senato Romano; e siccome non vogliamo dubitare, che sarete sempre per osservarlo, con obbedire al Principe, adempire alla sua legge, ed eseguire gli ordini di questo Sacro Senato, pagando il solito tributo, e dazio dovuto in conformità delle Tabelle di questa nostra Camera Capitolina, così di buon'animo vi concediamo la Nostra protezione ed assistenza, con fiducia che sempre ve ne mostrerete degni.* Andate—The same profession of fealty is repeated in private before the Conservators in their palace on the Capitol by three other Rabbins similarly chosen for the occasion, who receive the same assurance of protection. At the right extremity of the hall are statues of Paul III., Greg. XIII, and Charles of Anjou, king of Naples and Senator of Rome in the XIII. century, sculptures of different epochs, and so far interesting as they regard the history of the arts. The door at the left extremity gives access to the Senator's apartments and offices, in which is held twice a week a court for civil and criminal cases; and the central doorway gives access to the lofty tower of

the Capitol erected in 1579 by Martino Lunghi, by order of Greg. XIII., and commanding an excellent view of ancient and modern Rome (*a*). The bells of the tower were cast by order of Pius VII. after designs by Giuseppe Spagna, the smaller weighing 8977 lbs, the larger 17490 lbs; and on the summit is the statue of Christian Rome, bearing in her hand the Cross, the emblem of Salvation. The large bell of the capitol tolls every day at 19 o'clock during the carnival; on court days a quarter of an hour before the opening; on occasion of the Senator's taking possession; and on the death of a Pope. In the upper story of the Capitol the Academy of the *Lincei*, described in its proper place, hold their meetings; and in it are preserved the valuable physical apparatus of the late eminent professor Feliciano Scarpellini, purchased after his death by order of the government. The debtors' prisons occupy the base of the palace.

The Ca-
pitoline
museum,
history of.

THE CAPITOLINE MUSEUM. The front of the edifice consists of a portico formed by travertine columns, about 170 feet long by 20 feet broad, on which rises the second story, surmounted by a balustrade adorned with travertine statues. It was built under the direction of Giacomo del Duca; and the large window in the centre and the heavy ornaments of the lateral windows are much censured as breaking the uniformity of, and giving a heavy effect to, the façade. The museum was commenced under S. Pius V., augmented by Innocent X. and still more by Clement XII., Benedict XIV., Clement XIII., and Pius VI.; and Pius VII. restored to it the principal monuments of antiquity, carried off by

(a) See vol. I. p. 150.

the French during their usurpation. The museum was placed by Gregory XVI. in care of the Roman Senate; and the Marquis Melchiorri, author of the *Guida di Roma*, is its present perpetual president. Containing as it does one of the finest collections of ancient sculpture in the world, it arrests the particular attention of every enlightened traveller; and in our walk through its noble halls and galleries, we shall adopt a medium between the dry uniformity of a mere catalogue, and the redundant copiousness of the ponderous tomes of Winkelmann and others, confining ourselves to such explanations as are compatible with our limits, and necessary to a clear comprehension and just appreciation of each object as it occurs.

Opposite the gate, as we enter, is 1. A recumbent colossal statue of Ocean, with a sea-shell in his right hand, adorning a fountain erected by Clement XII., in 1784, after the design of James della Porta. This well executed marble statue is commonly called Marforio, having been found in the forum of Augustus, sometimes called the forum of Mars, because in it stood the famous circular temple of Mars the Avenger, erected by Augustus in consequence of a vow made by him in the civil war against Brutus and Cassius (*a*); and the precise spot in which the statue was discovered is still marked by an inscription affixed to the wall of the house marked n. 39, via Marforio, opposite the steps leading up to the church of S. Joseph de' Falegnami. Before his imprisonment here, this briny god had been the respondent of Pasquin, infusing much attic salt into his replies to the interrogatories of his more noto-

The small
court-yard.

(a) See Index, Forum of Augustus.

rious correspondent. Above it is the bust of Clem. XII. ; and in a niche to the right is one of Gregory XVI., by Gnaccherini. 2. A head of Juno on a column of cipollino. 3. A Satyr in form of a Telamon (*a*). 4. An unknown bust on a column of cipollino. 5. A Bacchic terminal head. 6. An unknown Herma (*b*). 7. A bust of Trajan. 8. An ill-sculptured sarcophagus found in 1745 in the catacombs, with the portrait of the deceased in the centre, two genii at the angles, with rabbits nibbling grapes at their feet, the symbols of fecundity, marine monsters and the name of the deceased on the frieze, and baskets of flowers on the two extremities. 9. A semicolossal female bust, unknown. 10. A Bacchic Herma. 11. Do. opposite, inscribed Plato by a modern hand. 12. Bust of Tiberius. 13. Another ill-executed sarcophagus found also, in 1745, in the Catacombs, with two figures of the deceased in togas on its extremities in front, and a boar and stag hunt on its frieze, the boar attacked by dogs and armed spearsmen on horse and foot, and the stags pursued into a strong net. Above it are affixed to the wall three consular fasces, found in a vineyard outside the porta Salara; and on this and the opposite wall are several inscriptions relating to the Pretorian Guards.

(*a*) Telamons are so called from *τελμαί*, to endure, a derivation common also to Atlas. Cariatides are female figures of the same sort, so called from Caria. (*b*) Figures of this description originally bore the head of Mercury, from which they borrowed their generic name. They were common among the ancients, and were sometimes used as posts for gates and fences, whence the square holes cut occasionally at the sides. These figures are nearly of the human height, with heads only; and the marble slopes gradually to the base, as if it immured the human form up to the shoulders.

14. An unknown bust. 15. A Bacchic Erma. 16. An unknown Erma. 17. An unknown bust on a column of cipollino. 18. A satyr in form of a Telamon. 19. Head of Cleopatra on a column of cipollino.

Returning to the portico and beginning to the left, as we entered, we find, 1. Endymion with his dog and horn. 2. A colossal torso found in Bevagna in 1812, and placed on a votive altar, on the left side of which is Naval Abundance, alluding to sea voyages, and on the right, Fortune, alluding to journeys by land. 3. A well draped colossal statue of Minerva, found in the walls of the city, into which it was thrown on some emergency, as mere material. 4. A fragment of the Hercules in this gallery, marked n. 30, found after that statue had been restored. 5. Apollo with his lyre, on a cipus that belonged to the tomb of Caius Cestius. 6. A sarcophagus with Bacchus surrounded by Bacchanalians and dancing fauns gathering grapes. 7. A semicolossal Bacchante with castanet in her right hand, grapes in her left, and a rattle attached to one foot. 8. An unknown female statue. Over the door of the Director's studio are four Consular fasces. 9. The captive province of Dacia, known by the axe in her right hand, found in the piazza di Pietra. 10. A colossal well executed head of Cybele, found in Adrian's villa. 11. A fragment of a Dacian king in violet marble, which belonged to the arch of Constantine. 12. A fancy capital, found in the baths of Caracalla. 13. An unknown well draped female statue, with elaborately chiseled fragments at either side and opposite. 14. A fragment of a very ancient basrelief found on the Appian way, representing the sow and her young, alluding to the origin of Alba-Longa. 15. A female statue restored as Ceres. 16. An unknown female sta-

Corridor
of the
ground
floor.

tue holding a shuttle. 17. Abundance with her cornucopia. 18. Immortality holding a sceptre and the undying moss. 19. Opposite is Diana looking after the arrow she has shot, her attitude full of life and freedom, and her drapery displaying to great advantage the beautiful form and buskined legs of the chaste huntress of the woods. 20. A little Hercules. 21. A colossal statue of Diana, after having discharged a dart. 22. A fountain. 23. Polyphemus restored as Pan. 24. Mercury. 25. A sarcophagus with the portrait of the deceased on a medallion in the centre sustained by two genii. 26. A good statue of Adrian, his head being veiled, as was usual with persons offering sacrifice. 27. A good basrelief with the hunt of the Caledonian boar. 28. Jupiter holding the thunderbolt in his right hand, a good half-draped statue. 29. A colossal Mars in complete armour, the legs very ill restored, being much too short for the remainder of the figure, which is well executed and particularly interesting as exhibiting the coat of mail of the ancient Roman warrior, "so pond'rous with its plates of gold", compressing the thick folds of the tunic. 30. Hercules destroying the Hydra, found near the church of S. Agnes outside the walls. The hero is nude, and holds in his right hand a lighted torch, with which he is consuming the growing heads of the monster. This group, as we said, was restored, by Baccio Bandinelli, before the discovery of the fragment n. 4. 31. A fragment of a female porphyry statue, the drapery of which must have been exceedingly difficult of execution, considering the extreme hardness of the material.

Three
rooms on
the ground
floor.

The door opposite the last mentioned fragment opens upon a small suit of three rooms, the first

of which was called canopus, from having contained the statues found in the Canopus of Adrian's villa, and since transferred to the Egyptian museum of the Vatican. In its centre is a square altar, on which are sculptured in basrelief the labours of Hercules, viz. the destruction of the Cretan bull; the punishment of Diomed, who fed his horses on human flesh; the death of Geryon king of Spain, who fed his oxen on human flesh; the seizure of the girdle of Hippolyta, Queen of the Amazons; the chaining of Cerberus; the forcible possession of the golden apples from the garden of the Hesperides; the strangulation of the Nemoean lion; the destruction of the seven-headed Lernian hydra; the slaying of the stag with horns of gold and feet of bronze; the destruction of the harpies; and the repose of the demigod. The busts and heads in this room, are all unknown except n. 10. Head of Adrian. *2nd room.* 1. unknown bust. 2. An unknown basrelief. 3. A cippus with architectural instruments. 4. A large sarcophagus 6 feet 9 inches long, 3 feet 8 inches broad, and 3 feet 4 inches high, found in 1829 on the Appian way, outside the gate of S. Sebastian, and adorned on all sides with well executed groups of combatants, supposed to represent a battle between the Romans and Gauls, and interesting to the artist and the archaeologist as exhibiting the costumes of the early Romans and Barbarians, and to the sculptor in particular for its animated grouping. 5. A cippus with the quadrant, compasses, and an ancient Roman foot, which is about half an inch shorter than an English one. 6. A cippus with architectural instruments on one side. 7. A young person wearing the toga. 8. An unknown bust. 9. An unknown bust. 10. A milestone so placed as to turn

on a pivot, in order to exhibit its two inscriptions, one Greek, the other Latin. Originally it had been the shaft of a column, converted into a terminal cippus by Annia Regilla, wife of Herod Atticus, whom the Greek inscription designates "the Light of her house, the Mistress of the domain", alluding to her villa on the Appian way; and it was converted into the VII. mile-stone on one of the consular roads, by Maxentius, as is set forth in the Latin inscription. 11. A handsome cippus. 12. A modern inscription, over the window, recording the donation to the museum, by Benedict XIV., of nn. 3, 5, 6 and 7, in this room. 13. Cippus of Aper, a measurer of works, and of his wife Orcivia, erected to them by his parents, who also chose it as their own place of sepulture, as is recorded by the lower inscription. Aper stands in relief in the niche, with a dead boar at his feet to his right, alluding to his name, and his scrolls to his left, holding a papyrus in his left hand; and above, instead of a pediment, is the portrait of his wife, sculptured in a shell, at the sides of which are dolphins, the emblems of conjugal fidelity, according to Pliny (a). On the sides are the instruments used in mensuration. The second inscription in front is a poetic elegy alluding to the name and early age of the deceased. 14. A column with various architectural instruments, the trowel, the hammer, the compasses, the plummet, the quadrant etc., such as we use at the present day. 15. An unknown bust. On the walls of this room are 122 ancient inscriptions chronologically arranged, relating to Roman Emperors, Empresses, Caesars, and Consuls, from Ti-

(a) Hist. Nat. lib. IX. c. 8.

berius to Theodosius, together with some fragments of the Acts of the Fratres Ambervales. *Third room. 1.* A large sarcophagus found at the close of the XVI. century in an ancient sepulchre, now Monte del grano, about three miles from the porta S. Giovanni, to the left on the way to Frascati, a little beyond the Porta Furba. It contained a beautiful vase of coloured glass with bas-reliefs representing the marriage of Jupiter, under the form of a serpent, with Proserpine, which became the property of the Barberini family, but was purchased by the Duke of Portland, by whom it was presented to the British museum, where it is now known as the Portland vase. The sarcophagus measures 9 feet 7 inches in length, 3 feet 10 inches in breadth, and 5 feet in height; and the two figures, at the top, on a well worked couch, are sometimes said to represent Alexander Severus and his mother Mammaea; but they bear no likeness to their medals, and, as Winkelmann observes, the man represented here is at least fifty, and Alexander Severus was murdered before he was thirty. The bas-reliefs, on the four sides, are of various degrees of merit. The front, which displays considerable spirit, and a knowledge of the nude, represents the contest between Achilles and Agamemnon for the fair Briseis. Agamemnon is seated to the right, Menelaus to the left, at the Council of the assembled Greeks; and in the centre is Achilles, whose uplifted arm, wielding his naked sword, is withheld by Minerva, while the trembling Criseis is terrified by his violent transport. On the side next the window, the fair captive is taking leave of her father, while she casts "a longing, lingering look behind" at Achilles, who is impatiently waiting for her;

and on the end directly opposite, Achilles holds the bridle of his horse in his right hand and presses his sword with his left, while the Greeks supplicate him to revenge the death of Patroclus: both these reliefs are executed with equal spirit as the front one. On the remaining side, which is of very inferior sculpture, Priam, on bended knees, kisses the hand of Achilles, imploring him to grant him the body of Hector, and fortifying the request by a long train of presents. 2. A stone bearing the impressions of two feet, above which is a basrelief of a beggar and his dog. 3. A white marble disk with a square of porphyry in its centre, enclosed with mosaics, taken from the church of Araceli. On the disk are rudely sculptured the principal events in the life of Achilles, viz. his birth; his immersion in the Styx; his education by the centaur Chyron; the Centaur teaching him to chase the lion; his discovery in the court of Lycomedes; his summons to war; his combat with Hector; and his treatment of the dead body of the Trojan prince. 4. An ancient mosaic representing Love conquering Strength, found in 1749 near Porto d' Anzo. Above is Hercules with the distaff, while an Amorino beneath sounds his cittern, and two other Amorini, one mounted on the Lion, are binding the subdued animal with cords. 5. A little Satyr. 6. Aglibolus and Melachelus, gods of Palmyra, in an aedícula, with two inscriptions beneath, one in the Greek, the other in the Palmyrene language, erected, as the Greek inscription sets forth, to these divinities in the year 547, that is in the year 236 of our era. 7. A Philosopher. 8. An Archigallus or Chief-priest of Cybele, in full costume, surrounded with all the symbols of her

worship, the castanet, tymbal, straight and curve pipe, which hang from him, and the mystic chest, alluding to the secrecy with which they concealed, under the veil of religion, their infamous orgies. The head of the Archigallus is encircled with a crown of laurel, adorned with a medallion of Jupiter and two of Atys, the latter also borne on the breast; in his right hand he holds the lustral branch, in the left a shell full of mystic fruits, among which are the pine and the almond; and from the left shoulder hangs a scourge. It was found, in 1736, near ancient Lanuvium. 9. A seated Jupiter. 10. A fragment. 11. Pluto with Cerberus, found in 1812 at the baths of Titus. 12. A consul in altorilievo. 13. Poppaea, second wife of Nero. 14. Nero. 15. A Corinthian capital. 16. A similar capital. 17. A bas-relief on slate, subject unknown.

Ascending the stairs we find its walls lined with The stairs. twenty-six fragments of two ancient plans of Rome, taken from the walls of the church of SS. Cosmas and Damian in the XVI. century, one of which had been repaired in the time of Septimius Severus and of Caracalla, whose names are inscribed on one of the fragments as then living: AVGG. NN.; and the parts substituted by them in the repairs are of far inferior execution to the originals. They were placed here by Benedict XIV., in 1742, and are said, without authority of any sort, to have been the ancient floor of the temple of Romulus and Remus, which now serves as a sort of pronaos to the church. Those marked with an asterisk are copied, as a modern inscription to the left records, from prints published in the XVII. century by Bellori from the originals, some of which were lost whilst they lay

in the Farnese palace, to which they had been previously transferred by Paul III. The small bronze plate, affixed to the wall, under the first compartment to the left, is the scale on which the plan was constructed, amounting to eighty ancient Roman feet. These fragments, as the reader will find in the following pages, are of great importance in fixing the topography of ancient Rome. 1. Halfway up, a statue generally called Modesty, with the head veiled and the figure enveloped but not concealed in the modest drapery. 2. A lion hunt. 3. A lion's head. 4. A horse and ox in relief. 5. A lion destroying a goat. 6. A camel led by a man. 7. A lion's head. 8. Juno Lanuvina, found near Lanuvium, wearing a goatskin over her peplum or mantle, supposed from its style to be of the time of the Antonines. The two lions' heads had been antefixes.

The gallery: room of the Camillus.

The walls of the gallery are divided into compartments covered in part with inscriptions belonging to the columbarium of Livia, discovered in 1726 near the church of Domine quo vadis, and with eighty-six sepulchral inscriptions. 1. Marcus Aurelius. 2. The elder Faustina. 3. Septimius Severus, three busts found at Antium. 4. Unknown. 5. Silenus. 6. and 7. Two semicolossal marble half-feet. 8. Juno. 9. A well executed lion. 10. A relief representing a sick man making his will. 11. Unknown, with her ears pierced. 12. A faun playing a flute. 13. A good statue of Cupid breaking his bow. 14. Silenus. 15. unknown. 16. A seated statue of Trajan Decius. *Room of the Camillus.* 1. A triangular Bacchic altar, on which stands one of the Camilli or young priests of Romulus, a much admired bronze statue. 2. A beautiful bronze vase with a Greek in-

scription on its brim, recording that it was given by Mithdrates, king of Pontus, to the college of the Gymnasiarchs, found at Antium. 3. Head of a smiling child. 4. Head of a child. 5. Under the window, Venus. 6. Æsculapius. 7. An Amorino. 8. Hercules. From 9. to 28 are unknown. 30, 31, 32, 33. Cinerary urns. 34. A little marble capital. 35. A cinerary urn. 36. Diana Triformis, three bronze figures joined together back to back, one Diana in heaven or Lucifera with a lotus flower and moon on her forehead; and a torch in each hand; another, Diana on earth, crowned with six rays, a knife and a serpent in her hands, the two last mutilated; and Diana in hell, Proserpine or Hecate, her brows bound with laurel, holding in her right hand a key, and in her left, cords, the former to imprison, the latter to chastise. 37. The famous Iliac Table, a small basrelief, of a hard composition, representing the principal facts in the Iliad of Homer with explanatory inscriptions in Greek, published by Fabretti, Foggini and Heyne. Fabretti, in his Dissertation at the end of his work on Trajan's column, thinks it of the time of Nero. 38. A metal tablet with the busts of Severus, Caracalla and Julia Pia. *Under the window.* 39. A metal sacrificial tripod. 40. An ancient balance or statera, such as our steelyard, and several weights. 41. Triumph of Bacchus, a basrelief on the next wall. Bacchus is seated in his car drawn by tygers and attended by satyrs etc.; the conquered kings are mounted on camels; and the Pomp is preceded by a drunken Hercules, whose huge club is borne by an Amorino. 42 to 46. Unknown. 47. Diana of Ephesus, the head and hands of bronze, with the turreted crown of Cybele on

her head, and her form covered with breasts, emblems of nutrition. 48. to 58. Unknown. 59. Isis. 60 to 64. Unknown. 65. A cinerary urn. 66. A bronze colossal foot, supposed to have belonged to a statue of Caius Cestius, near whose pyramidal tomb it was found. 67. A cinerary urn. 68. An alabaster foot of a tripod with the head and paw of a lion. 69. A sarcophagus with a relief representing the *chaste* Diana paying a furtive nocturnal visit to Endymion. The goddess descends from her car, led by an Amorino with a lighted torch; another amorino restrains her fiery steed; and a third standing in her chariot turns to look after her, as she advances to cast a look on the unconscious shepherd, who is sunk in sleep on a figure representing mount Latmos. The female form above represents the Earth. 70. To the left, the head of a little faun. 71. A Herma. D. Mosaic masks found, in 1824, in the vineyard of the Jesuits on the Aventine, opposite S. Prisca. 72 to 76. Unknown. 77. Diana of Ephesus as before. 78 to 82. Unknown. 83. A Herma of a marine deity with two faces. 84. Herma of Bacchus. 85. Julia Mesa. 86. Eucarpus. 87. Macrinus. 88. A Herma. 89. Agrippina, the mother of Nero. 90. Gallienus. 91. Julia Sabina. 92. Septimius Severus. 93. A herma of Bacchus. 94. An urn. 95. A torso. 96. An urn. 97. A torso. 98. An urn. 99. A Herma. 100. The fable of Prometheus, or a sarcophagus representing the *Neo-Platonic* history of man, wretched as to sculpture but admirable in composition. To the left are the four elements necessary to human life, fire, as seen in the forge of Vulcan; earth, represented by the seated female with a cornucopia in her hand; water, by Oceanus with an oar; and air, by Æolus blowing

his airy horn, while Cupid and Psyche are seen embracing each other among the elements, to represent the union of the body and the soul, and Aurora, in her car, chases away the stars, to denote the dawn of human life. Prometheus, seated near a basket of clay, has moulded the inanimate figure of man, which he holds erect: Minerva infuses into the lifeless mass the spirit, in the form of a butterfly; and man then appears endowed with life, standing erect on a pedestal. Around him start up the three implacable Fates, who attend him from the cradle to the tomb, of whom the female, writing on a globe the deeds of man, is Clotho; Lachesis spins out the thread of life; and Atropos cuts it, thus terminating his mortal existence. The female figure, wrapt up in mystery, is Nemesis, the goddess of vengeance, called by Plato the messenger of Justice, who waits to punish man's misdeeds: the meridian measures time: the oak supplies food; and man, his thread of life cut, is laid low in death. The Genius of life, weeping over him, extinguishes his torch on his corpse, on which he lets fall a band; and the soul, bursting upwards on its butterfly wing, flies to its destination. The female in a car represents the waning moon, and is typical of the separation of the soul from the body. Nemesis seated and now unveiled unfolds the volume, in which is recorded the tenor of man's life, and pronounces judgment; and the soul, transformed into Psyche, is conducted by Mercury to its awarded abode. On the right extremity of the sarcophagus is the place of purgation, to which it has been condemned, where Prometheus is seen suffering the gnawing anguish of remorse, implied by the vulture preying on his liver; Hercules follows,

who is to terminate his purgation by destroying the vulture: above is mount Caucasus, where he was consigned to punishment, and on which are seen the club and lion's skin. On the left extremity are two naked figures, male and female, perhaps the first man and woman of the golden age. 101. The famous Furietti mosaic in pietra dura, found by the Cardinal of that name at Adrian's villa, representing four doves perched on the brim of a vase, out of which one of them is drinking. This mosaic and the four which we shall see in the cabinet of the Vatican museum were found in Adrian's villa, each having formed a centre piece in a small cabinet, floored with white marble. The mosaic before us, so simple in subject, so tasteful in design, and so perfect in execution, answers so exactly to Pliny's description of the famous mosaic of Sosus in the temple at Pergamus, that, if not the original, it must be a copy. He says there is at Pergamus a wonderful specimen of a dove drinking, and obscuring the water with the shadow of her head; on the lip of the vessel others are pluming themselves " : Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliae scabentes sese in canthari labro (a) ". 102. A Herma 103. to 115. Unknown. 116. A semi-circular urn. 117. An oblong urn. *Continuation of the Gallery*, 17. An unknown bust. 18. Unknown. 19. Agrippina and young Nero. 20. An old Bacchante, hugging her bottle. 21. Unknown. 22. An old man with a staff and lyre. 23. A little laughing Bacchus. 24. An unknown statue. 25. A little faun. 26. The infant Hercules strangling the serpents. 27. Paris with his Phrygian cap. 28. A sarcophagus

representing the rape of Proserpine. In a car drawn by serpents appears Ceres with a torch in her left and a sceptre in her right hand, traversing the earth, which is the recumbent figure beneath with a cornucopia, in search of her daughter Proserpine, who is seized by Pluto, aided by Juno and Diana, and who is assisted by Minerva into the car of Pluto, about to conduct her to mount *Ætria*, expressed by the recumbent figure beneath the horses; while Cupid with a torch, Mercury, Victory and Hercules assist on the occasion. On the right extremity Mercury unites Proserpine and Pluto in marriage; on the left are two figures who are putting into a vase some product of Ceres. 29. A curiously sculptured polygonal sarcophagus. 30. Unknown. 31. Lucilla, wife of Verus. 32. Euterpe. 33. A faun. 34. A colossal head of Niobe. 35. A bearded Bacchus. 36. A Discobolus restored as a fallen gladiator by Monot. The torso alone is ancient, and is recognised as having belonged to a copy of the famous bronze Discobolus of Myron, of which there is an ancient copy in the palazzo Massimi, and another in the Vatican. 37. A wine vase, with Bacchic figures. 38. Juno. 39. Venus. 40. A son of Niobe. 41. A daughter of Niobe. 42. A beautiful colossal bust of Jupiter, placed on an altar sacred to Pallas, on one side of which is a sacrifice to the goddess, on the other the famous Palladium. 43. Ariadne. 44. Diana Lucifera. 45. A Bacchic Herma. 46. A small recumbent statue of the Nile. 47. A Bacchic Herma. 48. A sarcophagus with Bacchus consigned to the care of his grandmother Ino; and also when adored after having planted the vine. In the centre is a curious Bacchic sport, in which the actor had to jump upon a swollen oiled skin, while old Silenus

is belabouring an unlucky wight, who has been sprawling on the ground. 49. An urn. 50. A bearded or Indian Bacchus, inscribed Plato. 51. An unknown bust on a modern pedestal. 52. Unknown. 53. Psyche. 54. Head of Antinous. 55. Head of Venus. Next is a room to the right with the Capitoline Venus of Parian marble, coming out of the bath, with a vase at her feet, found at the Suburra, much esteemed and particularly well preserved; Cupid and Psyche in fond embrace, found on the Aventine; and Leda visited by Jupiter in the form of a swan; they are not shown without the special permission of the custode. 56. A seated statue of Julia Mesa. 57. Jupiter Ammon. 58. Ariadne. 59. Ceres. 60. A Muse with the genius of music. 61. Niobe. 62. Tiberius. 63. A statue of Bacchus. 64. A statue of Jove, standing on a votive altar, on which is the Vestal Claudia, drawing after her the bark containing the simulachrum of Cybele. 65. Jupiter Serapio. 66. Augustus. 67. Adrian. 68. His wife Julia Sabina. 69. The young Caligula. 70. young Marcus Aurelius. 71. Minerva. 72. Trajan. 73. Silenus. 74. An unknown bust on a block of bigio. 75. Caracalla. 76. A splendid Greek marble vase, encircled with sculptured vine leaves and two masks of Silenus at each handle, found near the tomb of Cecilia Metella. Its pedestal had been the mouth of a well, and is adorned with the twelve greater divinities sculptured in relief, in the purest style of Grecian art, viz. Juno with her diadem; Jupiter with the thunderbolt in his right hand and the sceptre in his left; Vulcan, nude with his hammer; Neptune with the trident in his right hand and a dolphin in his left; Mercury with his caduceus and

pelasus, holding a goat by the horns, a peace offering to his mother Ceres; Ceres dressed in a tunic and peplum, with a lance in her right hand, terminating in a pine-cone; Venus with flowers in her hands; Mars with his shield, spear and helmet; Diana with her bow; Apollo with his lyre; Hercules with his club, lion's skin and bow; and Pallas with her aegis, helmet and lance.

The next is the hall of the emperors, on the walls of which are the following bas-reliefs, A. Genii amusing themselves with chariots. B. Bacchus seated on a tyger in the midst of fauns, baccants and satyrs. C. The hunt of the Caledonian boar, with Atalanta and Meleager. D. A fight in the circus with elephants and other animals. E. The nine Muses. F. Perseus liberating Andromeda. G. Socrates with History, and Homer with Poetry. H. Endymion asleep with his dog. I. Hylas run away with by the Nymphs: on a rock over a figure representing a fountain are Mercury and Hercules; and to the left, below are three Nymphs embracing. In the centre of the room is the noble seated statue of Agrippina, the mother of Nero, simply but elegantly draped in the *stola* and *palla*, and full of life and expression. On the floor are also. 1. A centaur with a pèdum in his hand; and 2. Another centaur with his hands tied behind his back. Both centaurs are of bigio morato, called by the ancients Alabandicus, are inscribed with the names of two Greek artists, Aristes and Papias, and are known as the Furietti centaurs, because found by a Cardinal of that name, in the villa of Adrian. They anciently bore children on their backs, as is evident from the holes: the elder looks back at his burden with a joyous and triumphant air; the other is dejected

The hall
of the
emperors.

and apparently vanquished; and both are remarkable for much spirit and grace.

The Imperial
busts.

On the marble shelves around the room are the busts of the emperors, arranged chronologically, with those of some of their relations; and their nomenclature has been fixed after the most diligent comparison with their medals, cast in their own times. 1. Julius Caesar, perpetual Dictator. 2. Augustus, his nephew and adopted son. 3. Marcellus the nephew of Augustus. 4. Tiberius, adopted by Augustus. 5. Drusus, the brother of Tiberius. 6. Drusus, son of Tiberius. 7. The younger Antonia, the wife of the Elder Drusus, and mother of Livilla, Germanicus and Claudius. 8. Germanicus, the son of Antonia and Drusus. 9. The Elder Agrippina, the wife of Germanicus. 10. Caligula, their son. 11. Claudius, the son of Drusus and brother of Germanicus. 12. Messalina, the fifth wife of Claudius, infamous for her debaucheries. 13. The younger Agrippina, the daughter of Germanicus, and sixth wife of Claudius. 14. Nero, when young, son of Domitius Oenobarbus and the younger Agrippina. 15. Nero more advanced in years. 16. Poppea, second wife of Nero. 17. Galba, the first person chosen emperor by the army. 18. Otho, also created by the Army. 19. Vitellius, invested with the purple by his soldiers. 20. Vespasian, proclaimed emperor by the Army. 21. His son Titus. 22. Julia, the daughter of Titus. 23. His brother Domitian, the last of the twelve Caesars. 24. Domitia, wife of Domitian. 25. Nerva, chosen after the murder of Domitian. 26. Trajan, a native of Italica in Spain, adopted by Nerva. 27. Plotina, the wife of Trajan. 28. Marciana, his sister. 29. Their daughter Matidia. 30. Adrian,

born in Italia, adopted by Trajan, the first of the emperors that wore a beard, to conceal his warts. 32. Do. 33. His wife Julia Sabina. 34. Elius Caesar, the adopted son of Adrian. 35. Antoninus Pius, adopted by Adrian. 36. The elder Faustina, the wife of Antoninus Pius. 37. Marcus Aurelius, his adopted son. 38. Do. 39. The younger Faustina, the daughter of Antoninus Pius and of the elder Faustina, and the wife of Marcus Aurelius. 40. Galerius, son of Antoninus Pius. 41. Lucius Verus, adopted by Antoninus Pius, conjointly with Marcus Aurelius. 42. Lucilla, the daughter of Marcus Aurelius and wife of Lucius Verus. 43. Commodus, son of Marcus Aurelius. 44. Crispina, his wife. 45. Pertinax, declared emperor by the Senate. 46. Didius Julianus, who purchased the purple from the Praetorians. 47. His wife Manlia Scantilla. 48. Pescennius Niger, declared emperor of Rome after the death of Pertinax. 49. Clodius Albinus, elected emperor in Britain by the soldiers, and defeated and decapitated by S. Severus. 50. Septimius Severus, chosen emperor by the Senate. 51. Do. 52. Julia Pia, his second wife, wearing a wig. 53. Their son Caracalla. 54. His brother Geta, murdered by him. 55. Macrinus, chosen by the soldiery. 56. His son Diadumenianus. 57. Heliogabalus, chosen emperor after Macrinus, decapitated by the soldiery. 58. Annia Faustina, his third wife. 59. Julia Mesa. 60. Alexander Severus, adopted by Heliogabalus. 61. Julia Mamaea. 62. Maximin, chosen by the people to succeed to A. Severus. 63. Maximus, a native of Spain, acknowledged emperor by his troops, vanquished Gratian, was defeated by Theodosius, and assassinated by his own soldiery. 64. The elder Gordian, a native of Africa, chosen by the soldiery at the age

of 80. 65. His son the younger Gordian. 66. Papienus, raised to the purple for his military prowess. 67. Gordian the Pious, son of the younger Gordian. 68. The younger Philip, a native of Arabia, who, having assassinated Gordian and thus become emperor, was defeated by Decius. 69. Trajan Decius, chosen by the army, a most cruel persecutor of the Christians. 70. His eldest son Quintus Herennius. 71. His youngest son Hostilian. 72. Trebonianus Gallus, elected by the soldiery. 73. His son Volusianus. 74. Do. 75. Gallienus, son of Valerian. 76. His wife Salonina. 77. Their son Saloninus. 78. Carinus, son of Carus. 79. Dioclesian. 80. Constantius Chlorus, father of Constantine. 81. Julian the Apostate. 82. Magnus Decentius. Outside the next window is an ancient concave sun-dial, constructed on the principles laid down by Vitruvius in the ninth chapter of his ninth book. Pliny informs us that, according to Varro. M. Valerius Messala erected the first dial in Rome, A. U. C. 491, having brought it from Catania, and placed it on a column in the Forum, near the Rostra; and the first constructed for the meridian of Rome was erected near the other, in 590, by Q. Marcius Philippus, the then Censor. Previously the Romans had no definite manner of marking the hours; and even about the year 460 U. C., one of the Consular officers made proclamation of midday, which he professed to ascertain by watching until the sun became visible from the senate-house between the Rostra and the Graecostasis, a contrivance by which he also announced the close of day (a). Water-clocks were not introduced until 595, by Scipio Nasica. In Athens the ancient sun-dial, engraved by Stewart, may still be seen on the tower of Cyr-

(a) Liv. lib. VII. c. 60.

Phæstes; and in the British museum is another Athenian sun-dial, removed from its original locality by Lord Elgin.

These busts embrace a period of four centuries; and the series, invaluable in the history of art, although not equal in heroic character to some few Grecian remains, exhibit a more powerful representation of individual resemblance and character. So full of individuality is every countenance that the soul of history seems to breathe from the marble. From Julius Caesar to Trajan, during a century and a half, the principles and practice of the Greeks continued to be observed with progressive decay; and the most favourable periods during this space were the reigns of Vespasian, Titus and Trajan. With the reign of Adrian the style of sculpture may properly be termed Roman, the distinguishing characteristic of which is minuteness of finish: with the Antonines the arts of the ancient world had lost even this natural impress; and the decline from thence to the reign of Constantine was rapid and complete. In the first period the style of execution is marked by great force of general effect, the features being well pronounced, without minute accuracy in the details, and the busts of the era of Adrian are further distinguished by the pupil of the eye having a deeply drilled orifice with intent to produce an imposing effect; and under Severus the forehead and even the whole countenance is affectedly marked with furrows. The last good example is the bust of Aurelius, marked num. 38; subsequently every reign displays more decided deterioration; and with the last, which is that of Magnus, the annals of ancient taste close.

General
observations.

The hall
of the
Philoso-
phers.

We next enter the hall of the philosophers, on the walls of which are A. Fragments of friezes with helmets, prows, instruments of sacrifice etc. B. The death of Meleager. On one side is Meleager about to slay his uncles, who would deprive him of the spoils of the Caledonian boar: his infatuated mother burns the brand, to which is attached the life of her son; his fainting form has fallen on the couch; and he is vainly mourned by his father, wife and sisters, one of whom applies a stimulant to his nostrils, while Fate indites the decree of his death. C. A female viewing a mask, subject unknown. D. Diana holding in her right hand a lighted torch, and in her left a bow, with her dog and the head of a boar at her feet. E. Calliope teaching Orpheus to play on the lyre in presence of a third person. F. Military Piety, or soldiers bearing off a wounded companion. G. A funeral pomp. H. Æsculapius and Hygeia. I. A Victory. L. A sacrifice to Hygeia. M. A faun sounding a trumpet, followed by three Spartan females, with the name of the sculptor Callimachus, a work of great merit mentioned by Pliny. N. Subject unknown. The figures recognisable are Jupiter seated, Diana and Pallas; the symbols of the other figures are modern. O. A man guiding a bark under a bridge, near a temple and several houses. P. A female playing the lyre, and teaching a cat to dance, for which purpose she has suspended over its head two birds, which it vainly tries to reach. In the centre of the room is the seated statue of the consul Marcellus, with statues of Æsculapius and Jove, in *nero antico*. 1. Virgil. 2, 3. Heraclitus, the weeping philosopher of Ephesus, who flourished about 500 years before the Christian era. 4, 5, 6. Socrates, a native of Athens, the most celebrated philosopher of antiquity,

who died about 400 years before Christ. 7. Alcibiades, the pupil and friend of Socrates. 8. Carneades, a native of Cyrene, an eloquent Pyrrhonist, who died about a century before Christ. 9. Aristides, surnamed the *Just*, lived about five centuries before Christ. 10. Seneca, Nero's preceptor. 11, 12. Sappho, born in Lesbos about 600 years B. C., celebrated for her beauty, her poetic talent, her frailty and her fate. 13, 14, 15. Lysias, a native of Athens, a correct orator, died 378 B. C. 16. Marcus Agrippa, the son-in-law of Augustus. 17. Hiero, a king of Syracuse, who died 467 B. C. 18. Isocrates, the most elegant of the Athenian orators and the friend of Philip of Macedon. 19. Theophrast, the disciple of Plato and Aristotle. 20. Marcus Aurelius, surnamed the philosopher. 21. Diogenes, the famous Cynic, who died B. C. 324. 22. Archimedes, the famous Geometrician of Syracuse, who died B. C. 212. 23. Thales of Miletus, one of the seven wise men of Greece, died about 548 B. C. 24. Asclepiades, a disciple of Stilpo of Megara, who flourished 336 B. C. 25. Theon, a Platonist. 26. Apuleius of Medaura, author of the *Golden Ass*. 27. Pythagoras of Samos, founder of the *Italian* sect, died about 497 B. C. 28. A head of Alexander the Great, found at Priverno. 29. Posidonius, a celebrated Roman architect. 30. Aristophanes, the celebrated comic poet of Athens in the time of Socrates. 31. Demosthenes, the first of Greek orators. 32. Do. 33, 34. Sophocles, the first of Greek Tragedians. 35. Persius, the famous satyrist of the time of Nero. 36. Anacreon of Teos, the licentious lyric poet. 37. Hippocrates of Cos, the father of Medicine, who died B. C. 361. 38. Aratus of Cilicia, a poet and astronomer who died about 277 B. C. 39, 40.

Democritus , the laughing philosopher of Abdera , died B. C. 361. 41 , 42 , 43. Euripides , the famous Greek Tragedian , died B. C. 407. 44 , 45 , 46 , 47. Homer , the prince of poets. 48. Corbulo , consul in the reign of Caligula , ordered by Nero to put himself to death. 49. Scipio Africanus , known by the scar on his head , received at Ticinum when , at the age of fifteen , successfully defending his Father. 50. Aristomachus , an Athenian , who wrote on the preparation of wine. 51. Pompey the Great killed at the age of 58 years , when landing at Pelusium in Egypt. 52. The younger Cato or Cato Uticensis , the friend of Pompey. 53. Aristotle. 54. Aspasia of Miletus , wife of Pericles ; she taught eloquence at Athens , where Socrates became her pupil. 55. Cleopatra , queen of Egypt , famous for her beauty and infamous for her licentiousness. 56. Leodamas , son of Eteocles , one of the seven chiefs who defended his native Thebes against the Argives. 57. Epaphroditus , the freedman of Marcus Maesius , in the time of Julius Caesar. 58. Herodotus , a native of Halicarnassus , the Father of profane history. 59. A bust of Cecrops , first king of Athens , who left Egypt for Greece about 1582 B. C. 60. Thucydides , a famous Greek historian , who died 391 B. C. 61. Æschines , the rival of Demosthenes. 62. Epicurus , founder of the Epicurean sect , born in Attica , died 270 B. C. 63. Methrodorus and his disciple Epicurus , a two faced herma , found at S. Mary Major's. 64. Epicurus. 65. Pythodorus , an Athenian Archon in the age of Themistocles. 66. Phocion , the Athenian General , who defeated Philip king of Macedon. 67. Agatho , the tragic or the comic poet , both of whom flourished about 400 years B. C. 68 , 69,

Masinissa, (?) king of the Numidians, the ally of Rome against Annibal, the husband of Sophonisba, the captive wife of Syphax, and the father of Micipsa, died 149 B. C. 70. Antisthenes, the founder of the Cynics, master of Diogenes and subsequently pupil of Socrates. 71. Junius Rusticus, a stoic philosopher, either the preceptor of Marcus Aurelius, or the victim of Domitian. 72, 73. Julian the Apostate, son of Constantius, the brother of Constantine, born at Constantinople, died A. D. 363, in the 32nd year of his age. 74. Domitius Ænobarbus, the father of Nero. 75. Cicero (?). 76. Terence, a native of Carthage, the first of Roman comic writers, who died about 159 B. C. 77, 78, 79. Apollonius Tyaneus, a Pythagorean philosopher, skilled in magic; he lived in the time of Domitian, whose death at Rome he is said to have seen and announced at Ephesus. 80. Architas of Tarentum, a Pythagorean philosopher, and an able geometrician and astronomer, the pupil of Plato. 81. Periander, tyrant of Corinth, the last of the Seven Wise Men of Greece. 82. Æschylus, the father of regular tragedy; he died 456 years B. C. The sixteen remaining busts are unknown.

The large saloon. 1. A Faun with an apple and some grapes. 2. Apollo Pythius, with a lyre placed on a tripod, around which is entwined a serpent. 3. Minerva with a buckler and lance. 4. A colossal bust of Trajan wearing a civic crown. 5. Augustus, holding in his hands a globe and a lance. 6. Lucilla as Ceres. 7. An Athlete. 8. Adrian nude and armed. 9. A fine consular statue called Caius Marius. 10. Julia Pia, as a Vestal. 11. A gilt bronze Hercules, found in the forum Boarium, his head two small for his body, standing on an altar of

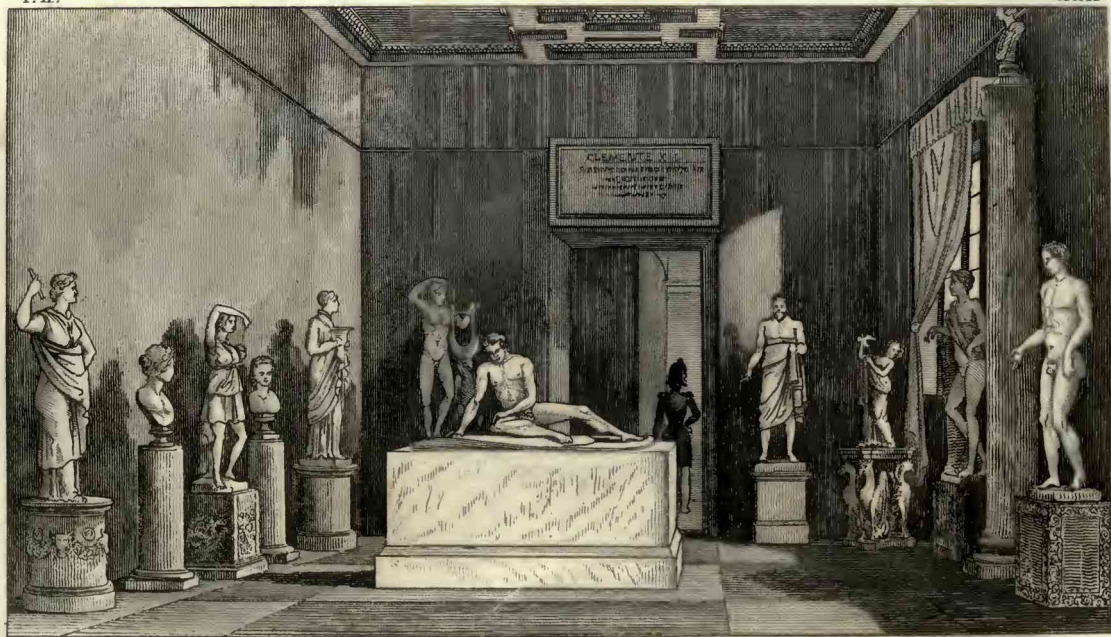
Fortune, who is seated on her throne, crowned and holding the cornucopia in her left, and the rudder in her right, hand. The Victories above, supporting the arms of Clement XII., had belonged to the arch of Marcus Aurelius in the Corso. 12. A wounded Amazon. 13. Ptolemy wearing a diadem. 14. A Pancratiast or professor of the gymnastic art instructing his pupils, an admirable statue, draped about the middle, speaking in an easy graceful attitude, one foot resting on a step, and his finger held up as if to enforce attention: it was found in Adrian's villa. 15. A shriveled, crying old *præfica* or hired female mourner, perfect in her ugliness. 16. Thalia with her trumpet and mask. 17. A majestic statue of Clemency. 18. A well executed colossal bust of Antoninus Pius. 19. Diana as a huntress, a well draped, graceful statue. 20. Politimus, a freedman, as a hunter, found, in 1747, outside the Latin gate, not well executed as regards proportion or chiseling. 21. Harpocrates, a well executed statue found in the villa of Adrian, in 1744, holding in his left hand a cornucopia, his brow adorned with the lotus flower, and his finger pressed upon his lip enjoining silence, as described by Ovid: "*Quique premit vocem digitoque silentia suadet (a)*". 22. Hygeia with the patera and serpent. 23. Ptolemy Apion. 24. Apollo. 25. Marcus Aurelius. 26. A wounded Amazon. 27. A group of two figures, as Venus and Mars, found in the Isola Sacra, at the mouth of the Tiber. 28. A Muse with lotus flowers in her hand, and plumes on her head, alluding to their triumph over the Sirens, a good statue larger than life. 29. Minerva with the aegis on her breast.

(a) Met IX 691.

The hall of the Faun. Among its numerous inscriptions is the table of bronze, on which is inscribed "the royal law," on which the Roman Senate decreed to Vespasian supreme power, found near S. John Lateran's, and weighing 2147 lbs, the very table on which Rienzi expounded to his followers the power of the Roman people. A. The triumph of Cupid over the gods. In a car drawn by rams Cupid carries off the spoils of Mercury; then follow, in a car drawn by stags, the spoils of the chaste Diana herself; in a car drawn by tigers, those of Bacchus; and in another drawn by hippogriffs, those of Apollo. B. The forge of Vulcan. C. The sarcophagus of Materna, with the Seasons personified. D. A Dacian soldier. E. Nereids on marine animals. In the centre of the hall is 1. A jocund faun, of rosso antico, eyeing with delight a bunch of grapes, which he holds suspended in his right hand, and surrounded with his goat, his pedum, and his basket of grapes, which is partly open, and on which the goat rests with looks fixed on the faun as if to ascertain if it may with impunity open the basket. This statue, so admirable for the symmetry of its finely formed limbs and for natural expression, was found in the villa of Adrian. 2. A terminal Hercules. 3. A colossal head of Hercules, placed on an altar of Neptune. 4. Diana as a huntress. 5. A small statue of Hercules. 6. A head of Bacchus. 7. A herma of Hercules, placed on a rostral altar sacred to Æolus. 8. A draped herma. 9. A bust inscribed CETHIGO. VC. L. MAECHIUS GRACCUS, a celebrated consul, who drained the Pontine Marshes. 10. Unknown. 11. Tydeus, the father of Diomedes, with a boar's skin on his head, and the paws falling from his shoulders. 12. Juno Sospita, with the head veiled with a skin.

Hall of
the Faun.

13. A sarcophagus, with the nocturnal visit of Diana to the sleeping Endymion. The goddess has descended from her car, led by the Loves, one of whom reins in her fiery steeds; another unveils the sunken form of Endymion to the stolen glances of the huntress of the woods; the earth is personified in a female figure, whose bust is raised above the ground, beneath her wheels; a man, tending the flock, is in the act of feeding his faithful dog, their watchful guardian; and, at the other end, Diana, as she mounts to depart, still casts her looks of love towards the unconscious shepherd, which completes the composition. 14. An unknown bust, placed on an Isiac altar with the mystic casket in front, Anubis with the palm and caduceus to the right, Harpocrates with a cornucopia in his left hand, and the lotus flower on his head, and to the rere instruments of sacrifice. 15. A child putting on a mask of Silvanus. 16. Pallas. 17. Marcus Aurelius. 18. A young Hercules in basalt found on the Aventine, and purchased for 1000 ducats. It stands on a pedestal on which are reliefs of the Birth of Jupiter, to the rere, where Rhea is extended on the ground imploring a happy parturition; his Concealment from Saturn, on another side, where Rhea presents Saturn with a stone instead of Jupiter; his Nursing, where we see him suckled by Amalthea, while Rhea weeps for fear of his discovery, to prevent which two Corybantes drown his cries with the clangor of their arms; and finally his enthronement, with the sceptre, the lightning and the globe at his feet, and surrounded by the principal divinities. 19. Marcus Brutus. 20. Isis, placed on an ancient altar. 21. Alexander the Great 22. A child struggling with a swan,



G. Coltellini inc.

SALA DEL GLADIATORE

placed on an altar sacred to the sun, having in front a head of Apollo on an eagle, to the left, the head of a veiled priest, and to the right Apollo on a chariot drawn by four hippogriffs, and crowned by a Victory. 23. Unknown. 24. A Bacchante. 25. A Satyr's mask. 26. Ariadne. 27. Another sarcophagus, with the battle of Theseus and the Amazons, found, in 1744, outside the porta Salara, an admirable relief, full of spirit and action. 28. An unknown bust, placed on a sepulchral altar.

The hall of the Dying Gladiator. We now enter the last room of the museum, all the statues of which are of a high order of excellence, and were brought back from France and placed here, in 1816, by Pius VII.; but, on entering, our attention is at once and exclusively arrested by the Dying Gladiator, in Greek marble, the finest statue of its kind in the world. He is recumbent on a shield; a short sword and a broken horn lie beside him; his manly limbs have now lost their force; and he is supporting himself with difficulty on his failing right arm. The hand of death is upon him; his life-blood trickles, in heavy continuous drops, from his wounded side; his frowning front bespeaks the workings of his inmost soul, the anguish of being thus rudely torn from family and kindred, the suppressed sense of present suffering, and the certain consciousness of approaching death:

Hall of
the Dying
Gladiator.

“ I see before me the Gladiator lie ;
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,

Like the first of a thunder-shower; and now
 The arena swims around him—he is gone,
 Ere ceased the inhuman shout, which hail'd the
 wretch who won.

“ He heard it, but he heeded not—his eyes
 Were with his heart, and that was far away;
 He reck'd not of the life he lost nor prize,
 But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
 Butcher'd to make a Roman holiday—
 All this rushed with his blood—Shall he expire
 And unavenged?—Arise! ye Goths, and glut your ire!”

The statue before us was found at Antium, by Card. Albani, about 1770, and belonged for some time to the Ludovisi family, from whom it was purchased by Clement XII. The extremities of both feet, all the right arm and hand, the pan of the left knee and some minuter details are restored by Michelangelo in the true spirit of the original. That it does not represent, in the strict sense, a gladiator seems agreed, for these were not their proper arms or accessories; and, during the period of the high perfection of the arts, when this statue must have been produced, gladiators were unknown in Greece, not having been introduced there until U. C. 570; nor did Greek refinement ever familiarize itself with these barbarous sports. That it represents a man of servile condition and unelevated mind is attested by his short bristling hair, the thick cord round his neck, his barbarian mustachios, and his hands and feet callous from labour; and in him

it is no ideal beauty, no expression of high qualities and attributes, not art but Nature, not the hero but the man, that excites so strongly our deepest sympathy. Monfauçon and Maffei thought it the celebrated statue of "a wounded dying man, who perfectly expressed what there remained of life to him," mentioned by Pliny as the work of Ctesilaus, a Grecian sculptor, who lived about the time of the Peloponnesian war; but Pliny speaks not of a marble but of a bronze statue. Winkelmann is of opinion that it is the statue of a Greek herald at the Olympic games, who wore a cord round the neck, and gave the signal for their commencement by blowing a horn; and his opinion is confirmed by the following Greek inscription found affixed to the statue of a herald:

οὗτος ὑπὸ σαλπείγων, οὐτ' ἀναδείγματ' ἔχων (a).

This inscription informs us that the herald in question, who was also a victor in those games, had made himself audible without either cord or horn, the former used to protect the throat (b), the latter to proclaim the commencement of the games; and the statue may thus represent both a herald and a wounded combatant (c). The most received opinion, however, seems to be that the statue before us represents a dying Celtic soldier, an opinion confirmed in every particular by his person and appurtenances, the most courageous among them having fought nude, and having had their hair bristling, their beard shorn, their mustachios carefully preserved (d), and a cord

(a) Vid. Poll. Onom. lib. IV. §. 92. (b) Martial lib. IV. ep. 41.

(c) Winkelmann, lib. VI. c. 2., §. 24. (d) Diodorus lib. V. c. 29.

round the throat (a), and having fought with sword and long shield, and used trumpets of a peculiar form as instruments of military music (b); nor is there wanting an epoch in early Grecian history associated with the recollection of a dying Celtic soldier, the Greeks having obtained a famous victory over the Celtic army under Brennus, amounting to 150,000 foot and 15,000 horse, who sought to enrich themselves with the spoil of the temple of Apollo at Delphi about 278 years before the Christian era (c). The statue however is still known as the "Dying Gladiator;" and will always be accounted one of the finest pieces of sculpture that time and vicissitude have spared. John Bell, no ordinary authority, describes its anatomy as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps seven feet; and yet from its symmetry it does not appear larger than life. The forms are full, round and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation

(a) Ibid. lib. V. c. 27. Liv. lib. VII. c. 6. (b) Diodor. lib. V. c. 50. (c) Pausanias, lib. X. c. 14, 22, 28. See *Osservazioni Artistico-antiquarie sopra la statua volgarmente appellata il gladiatore moribondo*, Roma 1821, in quarto.

of anatomy here; not a muscle to be distinguished, yet the general form perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ancles, giving like the clotted hair proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite like the Apollo; it is all nature, all feeling". 2. The Lycian Apollo, so called from Lycia in Asia Minor, where he gave responses; he holds the lyre in his left hand, with a hippogriff at his side; his attitude is dignified, his countenance characteristic. The statue was found at the Solfatara, on the way to Tivoli. 3. Agrippina, the wife of Germanicus, sculptured in Pentelic marble, and found in Adrian's villa. Her hair is negligently adjusted, her eyes half closed, as if she wept, her countenance full of grief, her figure draped in a tunic and wrapt in an upper mourning dress, and bearing in her hands a funeral vase containing the ashes of her deceased husband, a picture drawn by the powerful pencil of Tacitus. 4. Ariadne, her head crowned with ivy. 5. An Amazon after having discharged an arrow, her crested helmet at her feet, her *pelta* or halfmooned target and bipennis or battle-ax at her side, and her left-foot laced with the straps that bound her single spur; her figure is at once vigorous and graceful. 6. A fine head of

Alexander the Great, very like that in Florence. We read that Apelles alone had the right of painting the Macedonian hero, Lysippus of casting his statues in bronze, and Pyrgotelus of engraving his likeness in gems, but of his privileged sculptor in marble history is silent. 7. A most dignified and graceful statue of Juno, a semicolossal statue, severe in style, free in execution, draped in an ample tunic and peplum, displaying to advantage her noble form and erect attitude: she stands on a round altar. 8. A column of black Egyptian marble; with an unknown bust on its summit. 9. Bust of Marcus Brutus. 10. Isis with a sistrum in her right hand, a vase in the left, and the lotus flower on her head, draped in a fringed peplum, the drapery, as usual, knotted, in character, on the breast, and falling in graceful folds to the feet. 11. Flora, a draped statue admirable for design and execution but the drapery a little stiff, found in the villa of Adrian in 1744, and placed on a sepulchral altar. 12. A column of rare breccia with an unknown bust on its summit. 13. Antinous, admirable for ease, beauty and graceful contour of limbs. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from

an accurate observance of the gentle bendings of the knee, the half turning of the ankle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts. The statue is interesting not only to the anatomist but to the mineralogist: in the right leg is a piece of iron, long supposed to have been introduced in repairing it; and another piece occurs in the breast. 14. A column of Oriental alabaster, on which is an unknown female bust. 15. A beautiful faun in repose, with the right arm leaning on the trunk of a tree and his small flute in his hand, an exquisite ancient copy of the famous faun of Praxiteles, found in the villa of Adrian, placed on a cippus found on the Pincian in 1744, and inscribed to Petronius Probus, one of the first Christian Senators (*a*). 16. Innocence or a girl holding to her bosom a dove. 17. Zeno, chief of the Stoics, a halfdraped statue, with a scroll in the right hand, found at Lanuvium in 1701, and placed on an ancient altar.

The finest works contained in the Capitoline museum appear to be the Diana of the natural size, the colossal Mars, the contest between Achilles and Agamemnon, the Camillus, the Furietti doves, the Cupid bending his bow, the seated statue of Agrippina, the battle of the Amazons, the Furietti centaurs, the Juno, the faun, Antinons, and the Dying Gladiator.

PALACE OF THE CONSERVATORS. From the Capitoline museum we now cross the square of the Capitol, by the equestrian statue of Marcus Aurelius, and enter the palace of the Conservators. Having passed through its vestibule we observe, in the square

Palace of
the Con-
servators.

(*a*) See vol. I. pp. 269, 323 sqq.

niche to the right as we enter its court, an ancient statue of Julius Caesar, the only one extant, and in the niche to the left one of Augustus, with the prow of an ancient galley below to his left, having a lion's head as a ship's-head figure, a proof that the statue was erected after the battle of Actium. Making the round of the court we observe, on the three pedestals to the right, two colossal marble feet and a hand of Greek statuary marble, supposed to have belonged to the colossal Apollo brought by Lucullus from Pontus; a fragment of a colossal arm; a column of red granite; under the portico, a lion after having sprung upon and fixed his teeth in the side of a half-prostrate horse, a beautiful group found in the little river Almon outside the gate of S. Paul, and restored by Michelangelo, by whom it was admired particularly; a handsome statue of Rome Triumphant, on a pedestal representing the province of Dacia, at one time the key-stone of a triumphal arch; two Barbarian captive kings, their hands mutilated, that next to the lion above the wrist, the other above the elbow, originally so formed, as is evident from the mutilated parts terminating artificially with smooth and polished surface, and from the drapery touching them so closely. Florus, as Winkelmann remarks, records that the Romans cut off the hands of their Thracian prisoners, to strike their fellow countrymen with terror, a dreadful expedient, at which we shudder with horror. At the left extremity of the portico is a colossal bronze head of Commodus. Outside the portico is a second column of red granite; next a colossal knee; a fragment of a colossal leg; a column of grey granite; a second colossal marble hand on a pedestal bearing an in-

scription to Trajan; a terminal broken shaft; two fragments of a porphyry column with a bronze hand on them, which belonged to the same statue as the bronze head, the fragments found at the Basilic of Constantine in 1818; a fragment of a statue, placed on a cippus dedicated to the remains of Agrippina, the wife of Drusus, and used in the middle ages as a measure of corn, and hence bearing on one side the Senator's arms; a handsome marble colossal head of Domitian, found in the piazza di Pietra at the close of the XVIII. century, resting on a Roman Province.

After the statue of Augustus comes a Baccante; and opposite the stairs is a modern imitation of the rostral column of Caius Duillius, Consul A. U. C. 494, erected to commemorate his having achieved the first naval victory over the Carthaginians, and recalling the early days of Republican glory. The form of rostral columns is preserved on ancient medals, such as the gold medal of Vespasian in the Morellian collection, and consists, as we see here imitated, of a shaft with prows of ships at either side, surmounted by a capital, and raised on a pedestal bearing an appropriate inscription. The mutilated inscription on this pedestal was found, according to Ciacconio, a writer of the XVI. century, in the Forum, and was illustrated by Ganges de' Gozze of Pesaro, who informs us that it was discovered near the pillar of Phocas (*a*); and in giving it insertion Gruter says that it was copied from the original by Lipsius in the year 1568, that is, about the time of its discovery (*b*). The ancient column existed in the Forum in the time of Pliny:...

(*a*) Iscrizione della base della colonna Rostrata, Roma 1635.

(*b*) P. CDIV. n. 1.

“ quae est etiam nunc in Foro (a); ” and Servius, in his commentary on the words of Virgil, *navali surgentes aere columnas* (b), informs us that it stood near the Rostra, whence it follows that the inscription was not found in its original locality. The fragment before us wants the first and last lines and several words. With analogous restorations, which are supplied from conjecture, the inscription runs thus:

c. duellius . m. f. cos . advorsum . cartaciniensis . en . siceliad
rem . cerens . aecestanos . cocnatos . popli . romani . artisvma
obsedeoned . EXEMET . LECIONES . cartaciniensis . omneis
maximosqve . MACISTRATOS . LUCEIS . bovebovs . relicteis
NOVEM . CASTREIS . EXFOCIONT . MACEla . moenita . vrbe
PVCNANDOD . CEPET . ENQVE . EODEM . MACISTRATOD . prospere
REM . NAVEBOS . MABId . CONSOL . PRIMOS . ceset . remecesqve
CLASESQVE . NAVALES . PRIMOS . ORNAVET . PARAVETQVE . diebovs . ix
CVMQVE . EIS . NAVEBOVS . CLASEIS . POENICAS . OMNEIS . paratasqve
SYMAs . COPIAS . CARTACINIENSIs . PRAESENTED . maximod
DICTATORED . OLOROM . IN ALTOD . MABId . PVCNANDOD . vecet
xxxQVE . NAVEIS . CEPET . CVM . SOCIEIS . SEPTERESMEMQUE . dycis
qvinresmosqve . TRISRESMOSQVE . NAVEIS . xx . depresit
AVIOM . CAPTOM . NVMEI . cId . cId . cId D.

arcentOM . CAPTOM . PRAEDA . NUMEI . cccIdOO . cccIdOO . cccIdOO
crave . CAPTOM . AES . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO
cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO
cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . cccIdOO . pondod
triompoqve . NAVALED . PRAEDAD . POPLO . romano . donavet
vum . captivos . CARTACINIENSIS . incenvos . duxet . primosque
consol . de . siceliEIS . claseqve . CARTACINIENSEOM . triompavet
ob . hasce . res . bene . cestas . s . p . q . r . hanc . columnam . posvit

Observing the form of the letters and some anomalies in the orthography Ciacconio concluded that this inscription is an ancient copy, a conclusion confirmed by the fact that the monument is of marble,

(a) Lib. XXXIV. c. V. § XI. (b) Georg. III. v. 29.

which, as we shall see, was not introduced into Rome before A. U. C. 662, about a century and a half after the time of Duillius; and the form of the letters seems to indicate the era of Trajan or Adrian as the period when they were chiseled. To illustrate the arcaic usage of adding the letter, D, at the end of some words, Quintilian cites as an example the rostral column of the Forum "... *quod manifestum est etiam ex columna rostrata, quae est Caio Duillio in Foro posita* (a); and the accuracy of the observation, which is also illustrated by the epitaph of Scipio Barbatus, is proved by the D at the end of several words in this inscription, such as PUCNANDOD, MARID, DICTATORED, PRAEDAD etc. In the latinity of after times the inscription would have run thus;

C. Duilius Marci filius consul adversus Carthaginienses in Sicilia rem gerens aegestanos cognatos populi romani arctissima obsidione exemit, legiones carthaginienses omnes, maximique magistratus lucanis bovis (i. e. elephantis) relictis novem, castris effugiunt, Macellam munitam urbem pugnando cepit, inque eodem magistratu prospere rem navibus mari consul primus gessit, remigesque, classesque navales primus ornavit paravitque diebus LX. cumque eis navibus classes punicas omnes paratasque summas copias carthaginienses praesentem maximo dictatore illorum in alto mari pugnando vicit, XXXque naves cum sociis, septirememque ducis, quinquereemesque, triremesque naves XX. depressit, aurum captum, nummi III M. DCC. argentum captum in praeda nummi centum millia centum, aes grave cap-

(a) Institut. Orator. lib. I. c. 7.

tum vicies semel centena millia pondo, atque triumpho navali praeda populum romanum donavit, septem mille captivos carthaginienses ingenuos duxit primusque consul de Siculis classequē carthaginiensium triumphavit; ob has res bene gestas senatus, populusque romanus hanc columnam posuit.

Polybius relates that Annibal, the Carthaginian general, the **MAXIMUS DICTATOR** of the inscription, commanded on board a seven-oared galley, the **SEPTIREMES DUCIS** of the inscription, which had previously belonged to king Pyrrhus; that the Carthaginians lost 30 ships, among which was the seven-oared galley of the admiral, who saved himself by escaping on board the skiff; and that the whole loss of the enemy amounted to 50 ships. If the vessels taken amounted to 30, those sunk must have been 20; and this latter number has therefore been supplied in the restoration. The same historian, who lived so near the events, records that, after this naval victory obtained by Duillius near the Lipari isles, he landed part of his forces, compelled the Carthaginians to raise the siege of Ægesta or Segesta, and took Macella by assault (*a*), facts fully borne out by the inscription. Cicero says that the people of Segesta boasted the foundation of their city by Æneas; (*b*) and hence it is that the inscription designates them the relations of the Roman people, **COGNATOS POPLI ROMANI**. The number of ships equipped by the activity of Duillius, in the short space of 60 days, amounted to 160 sail (*c*); the booty taken was equal to 8700 gold coins or 16,000

(*a*) Lib. I. c. 23. (*b*) In Verrem Act. II. lib. IV. c. 53. (*c*) Florus lib. II. c. 2.

scudi, 100,100 silver coins or 15,015 scudi, and 2, 100,000lbs of bronze. At the time of the erection of this Duillian column there was no notation for any number beyond one hundred thousand: "Non erat antiquis numerus ultra centum millia; itaque et hodie multiplicantur hæc, ut decies centena millia, aut saepius dicantur (a);" and hence we find cccldccc here repeated twenty-one times, the only means then known to express 2,100,000. The number of prisoners amounted, according to Eutropius, to 7,000, the slain to 3,000 (b); the authority of Eutropius is confirmed by that of Orosius (c); and this inscription informs us that the 7,000 captives adorned the triumphal pomp.

On the first landing are two niches with two ancient statues, restored that to the left as Urania, and that to the right as Thalia; and in the little open court are four reliefs taken from S. Martina in the XVI. century, having probably belonged to the ancient Secretarium Senatus, that stood on the site of that church. The first to the left is Rome presenting to Marcus Aurelius a globe, the emblem of universal dominion. The next is Marcus Aurelius on horseback, granting peace to the Quadri, Marcomanni, Hermonduri and other German nations; who, on bended knees, supplicate his clemency; and whose prayer seems to be supported by the Praetor standing to the left of the emperor. The third is his triumphal entry into Rome, in a chariot on which is Rome Triumphant seated between Neptune and Tellus; and the series concludes with the completion of the triumph in the usual sacrifice to Jupiter Capitolinus at his temple in the Capitol. Next, as

First and
second
landings.

(a) Plin. lib. XXXII. c. 47. (b) Lib. II. c. 10. (c) Lib. IV. c. 7.

we ascend the stairs, we meet, immediately to our left, inserted in the wall, a very ancient basrelief, representing Metius Curtius, General of the Sabine cavalry, who escaped with difficulty, his horse having sunk in the marsh between the Palatine and Capitoline hills, an event which occurred in the first Sabine war between Romulus and Tatius, and gave to the spot the name of the Curtian lake (a). The relief was found in the Forum, near the Graecostasis. To the right is a metrical inscription of the middle ages, recording that the *caroccio*, or grand car borne processionally in battle, was taken by Fred. II. from the people of Milan in the battle of Corte-nuova in 1237, and presented by him to Rome. The verses are by his secretary Pier delle Vigne, and run thus: (1) *Caesari Augusti Friderici Roma secundi* (2) *dona tene currum, perpes in urbe decus.* (3) *Hic Mediolani captus de strage triumphus* (4) *Caesaris ut referat inclita praeda venit.* (5) *Hostis in opprobrium pendebit in urbis honorem:* (6) *mictitur hunc, urbis mictere jussit amor.* On the second landing we find two other reliefs opposite each other to the left, which belonged to the arch of Marcus Aurelius, that spanned the Corso. That next the door represents the emperor, attended by the Praetorian Praefect and the Consuls, reading before the Genius of the Roman Senate and people the act by which he declares his son Commodus Caesar, a boy then six years old, whom we see standing before him. The other is the Apotheosis of his wife, the younger Faustina. The emperor is seated before the funeral pile, over which is a female Genius with a lighted torch, flying towards the regions of immortality,

(a) Liv. lib. I. c. 12. Varro de Ling. Lat. lib. IV. §. 32.

and bearing on her shoulders the deified empress, who is veiled, and wears her diadem. At the foot of the pile is the genius of the village of Halala near mount Taurus, where she died; and at the side of Marcus Aurelius appears the profile of the shade of the good Antoninus Pius, who hastens hither to witness the Apotheosis of his infamous daughter. Of the four busts here that of Julius Caesar, which is the second to the left, is the only one known. To the right, near the window, is affixed to the wall the model of the *capuccio* or cloak worn by the servants of the conservators, and also the town of Vitorichiano, of which they must all be natives, a privilege accorded them in reward of their fidelity, their town having sustained, in 1267, a siege against the people of Viterbo, whence they are called *Fedeli*, and dress in red and yellow, the colours chosen by the Senate in the middle ages.

The door opposite the stairs opens into the suite of rooms, that belong to the Conservators. The first hall is commonly called *la Sala del Cav. d'Arpino*, because on its walls Arpino has painted some of the principal events in Roman history. In order to proceed chronologically we begin with the wall at the extremity, where we observe the bronze statue of Innocent X., modelled by Algardi: to the right and left are two unknown ancient busts; and above, on the wall, is painted Romulus and Remus under the Ruminal fig-tree, as found by Faustulus, suckled by the wolf. Between the two next windows is Romulus tracing with a plow the site of the walls of Rome; and at either side of the third window is a Vestal sacrifice, at which Numa presides. Under the painting is a modern basrelief of a sturgeon, with a cut traced below the head,

Apart-
ments of
the Con-
servators;
la Sala
d' Arpino.

indicating that the upper part, as marked, of every sturgeon exceeding this in size, caught in the Tiber, belonged by privilege to the modern Senate. At the next extremity is the marble statue of Urban VIII., by Bernini; and above it on the wall is the Rape of the Sabine women. The two medallions here, at the extremities of the two side walls, are portraits in relief of Christina of Sweden and Maria Casimira, queen of Poland, wife of John III. Opposite the Vestal sacrifice is the combat of the Horatii and Curiatii, beneath which is the hideous marble statue of Leo X., by Giac. del Duca, a Sicilian sculptor; and the remaining fresco is the battle of the Romans and Veientes, the former under the conduct of Tullus Hostilius, the latter headed by Metius Suffetius. These frescos were painted by Arpino after his return from Paris, when he resolved on a change, but unhappily not an improvement, of style; and among them the last is the best executed. The doors of these rooms are all carved after designs by Fiammingo.

La Sala
dei Capi-
tani.

The next room is called from its contents *la Sala dei Capitani*; and the frescos on its walls are a continuation of the Roman history, by Thomas Laureti, a Sicilian artist. On the wall to the left, as we entered, is Mutius Scaevola before Porsenna, holding his erring hand over the flaming altar; on the wall opposite the windows is the famous battle at lake Regillus, in which Aulus Posthumius defeated the combined Latins, and crushed for ever the tyranny of the Tarquins; on the next end wall is Brutus assisting at the execution of his two rebel sons, beneath which is an ancient wolf in basrelief of *lunachella*, with modern twins of *giallo antico*; and on the remaining wall is Cocles defending by his single valour the

Sublician bridge against the rushing host of Porsenna. Under the painting of Scaevola is the statue of Mark Antonio Colonna, Commander of the united Christian fleets against the Turks at the famous battle of Lepanto, in the Pontificate of Pius V.: the next statue is that of Tommaso Rospigliosi, nephew of Clement IX.; and the next is that of Francesco Aldobrandini; succeeded by the portrait of Flaminio Delfini; the statue of Charles Barberini, General of the Papal forces under his brother Urban VIII., and the bust of Virginio Cesarini. The adjoining column of verde antique is crowned with a head of Trajan; and on the summit of the second column of the same rare marble is a head of Septimius Severus. The next statue is that of Alexander Farnese, General of the army of Flanders, originally an ancient statue; after which comes the bust of Luigi Mattei, succeeded by a terminal Mercury, with a head not of that divinity.

In the centre of the next room is the famous bronze wolf, from which the room is called *la stanza della lupa*; and which has been the subject of much learned controversy among antiquaries. The wolf is ancient, the twins modern; and the hind legs of the wolf have been both injured. It is one of the most interesting monuments of the early arts and history of Italy:

La stanza
della Lu-
pa.

“ And thou, the thunder-stricken nurse of Rome!
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder sucked from thy wild teat,
Scorch'd by the Roman Jove's ethereal dart,

And thy limbs black with lightning dost thou yet
Guard thine immortal cubs, nor thy fond charge
forget ”?

History makes special mention of two she-wolves , one of which , nursing the twin brothers , was seen by Pliny under the Ruminal fig-tree , in the Comitium : “ Miraculo ex aere juxta dicato , tamquam in Comitium sponte transisset (a) ” , and is also mentioned by Tacitus (b) , and Victor (c). That it stood in that part of the Comitium next the Curia is affirmed by Festus on the authority of Varro ; and Livy informs us that it was made from the money collected by fines on usurers , in the year 456 of Rome , by the Curule Ædiles Cneius and Quintus Ogulnius : “ Ad ficum Ruminalem simulacra infantium conditorum urbis sub uberibus lupae posuerunt (d) ”. Dionysius records that it was of bronze of ancient work : “ Χαλκεία ποιηματα παλαιας εργασιας (e) ”. With the bronze wolf thus described by the ancients the wolf before us perfectly accords ; and this accordance at once suggests the probability that they are identical ; but this probability becomes a certainty when we know from Fulvius that the wolf that stood under the Ruminal fig-tree was conveyed , in the middle ages , to the Lateran palace , and thence to this its present locality.

The other she-wolf is mentioned by Cicero as having been struck by lightning in the consulship of Cotta and Torquatus A. U. C. 689 ; and having left behind the marks of her feet :

“ Quae tum cum pueris flammato fulminis ictu
Concidit atque avulsa pedum vestigia liquit (f) ” ;

(a) Lib. XV. c. 18 , §. 20. (b) Annal. lib. XIII. c. 53. (c) Reg. VIII. (d) Lib. X. c. 23. (e) Lib. I. c. 79. (f) Lib. I. de Divinat. c. 13.

Dion informs us that the wolf and twins were prostrated by the lightning: *εικων δε τις λυκαινης συν τε τω Πημω, και συν τω Ρώμυλῳ ιδρυμενη επεσε (a)*; and hence, observing the hind legs of this wolf injured Marlianus (*b*), Monfaucou (*c*) and others have inferred that it is the wolf, which Cicero has celebrated in verse and prose. But the wolf mentioned by Cicero had been gilt, and his audience *remembered* it to *have been* in the Capitol: “Tactus est ille etiam qui hanc urbem condidit Romulus, quem *inauratum in Capitolio* parvum atque lactantem uberibus lupinis inhiantem *fuisse meministis (d)*”, whereas the wolf before us has no trace of having been gilt, and stood under the Ruminal fig-tree: Cicero speaks of the wolf struck by lightning as no longer existing: *Fuisse meministis*; and again: *Hic silvestris erat Romani numinis altrix (e)*, whereas this remains; and it therefore cannot be the Ciceronian statue, but is that mentioned by Livy, Dionysius, Tacitus and Victor, which, as we have seen, once stood under the ficus Ruminalis, and is thus described by Virgil:

“Ludere pendent pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpore fingere lingua”:

“The cave of Mars was dress’d with mossy greens:
There, by the wolf, were laid the martial twins.
Intrepid on her swelling dugs they hung:
The foster-dam loll’d out her fawning tongue:
They suck’d secure, while, bending back her head,

(a) Lib. XXXVII. c. 9. (b) Urb. Rom. Topograph. lib. II. c. 9.
(c) Diar. Italic. T. I. p. 174. (d) III. Catilin. c. 3. (e) Lib. I. de
Divinat. c. 13.

She lick'd their tender limbs, and form'd them as
they fed. (a) ”

Opposite the wolf is a beautiful bronze Etruscan statue of a youth picking a thorn from his foot, generally called the shepherd Martius: to his right is Diana Triformis in marble; and to his left a mutilated statue of Adonis. Above them is a much admired painting of a Dead Christ, by Father Cosimo Piazza; a Cappuchin. The busts in the two oval niches are unknown; and that on the column of Egyptian breccia is a bust of Adrian. Behind the wolf is a bronze bust of Lucius Junius Brutus. The marble bust to the right is unknown; to the left is that of Poppea; and the S. Francesca Romana, above, is an excellent painting, by Romanelli. The relief on the remaining side represents the four Seasons with the portal of death in the centre between them. The frieze represents the triumph of Marius after the defeat of the Cimbrians, by Daniel da Volterra.

La camera
dei
Fasti.

The next room is called the *camera dei Fasti* from the marble slabs on the wall opposite the windows inscribed with the Fasti or records of the Consuls and Triumphs of ancient Rome from A. U. C. 272 to the time of Augustus. Some of them were found in 1574; and others in 1816 and 1817, near the Greco Stasis; and they are supposed to have been affixed to the external compartments observable on the basement of what remains of that edifice. The paintings in this room are of the school of Pietro Perugino, and represent two triumphs. Two modern inscriptions on the end walls record the exploits of Marc' Antonio Colonna and Alexander Farnese. Over the

(a) Æneid. VIII. v. 631.

door by which we entered is a medallion with the head of Mithridates, after which come a Baccante, two children with nests, Pallas, an unknown bust of an emperor, hermae of Alcibiades, Sappho, Diogenes and Socrates, and the bust of Gabriel Faerno, a literary character of Cremona, by Michelangelo.

The next hall is the *Camera d' Udienza*, the frieze of which represents the Olympic games, and is of the school of the Zuccari. The objects worthy of attention in this room are, beginning to the left as we entered, the bust of Appius Claudius, of rosso antico, found in Adrian's villa; two mosaic tables also found there; two ducks and an Isis between them; a bust of Lucius Verus; an unknown bust; a superb head of Medusa, by Bernini; Philip of Macedon and Scipio Africanus in the two oval niches; Tiberius; a seated Juno; a little bronze statue of Pericles; an unknown female bust; Michelangelo, modeled by himself, the bust in bigio, the head of bronze; and a Holy Family, by Giulio Romano.

La camera
d' Udien-
za.

The next room is the *Sala del Trono*, or assembly-room of the Conservators or Senate as they are called. The frieze, representing events in the life of Scipio Africanus, is of the Caracci school. The tapestries on the walls, worked at S. Michele, represent Rome Triumphant, over the chairs of the Conservators; Romulus and Remus with the wolf, as found by Faustulus, on the opposite wall; on the remote end wall, the Vestal Tutia disproving the charge of incontinence by carrying water in a sieve from the Tiber to the temple of Vesta, the two latter copied from two originals of Rubens; and on the opposite wall, the chastisement of the school-master of Faleri. In the corners are four ancient busts,

La Sala
del Trono.

two of Flora and Ariadne, near the windows, the other two unknown.

Stanza
della cap-
pella.

We next enter the *Camera della Cappella*, the walls of which are painted in fresco by Pietro Perugino, representing, on the wall opposite the windows, the descent of Hannibal into Italy; on the wall to the right, Hannibal holding a council of war; on the opposite wall, the triumph of Rome after the cession of Sicily, Sardinia, and the adjacent isles; and, on the remaining wall, the naval engagement near Sicily between Lutatius Catulus and Hamilcar, which put an end to the first Punic war by the signal defeat of the Carthaginians. The two Senatorial statues under the naval battle are said to be those of Cicero and Virgil, after which follow a seated statue of Cybele, with a Ceres to the right and a Polyhymnia to the left; small statues, in little niches, of Spring, Summer and Autumn; a bust with the name of Lucius Cornelius Praetor; a bust of Adrian; and two mutilated little statues.

The cha-
pel.

The chapel comes next, the altar-piece of which, representing the Virgin and Child, in glory, is a good painting by Avanzino Nucci. The Virgin and Child, in fresco, on the wall to the left, is one of the most esteemed productions of Pinturicchio's pencil; and the four paintings of S. Eustachius, next the window, S. Cecilia opposite, S. Alexius, and the B. Ludovica Albertoni opposite, are by Romanelli. The four Evangelists in the four angles are from the vigorous pencil of Michelangelo da Caravaggio. The fresco above the altar, representing our Lord consigning the keys to Peter, the Conversion of S. Paul, the Decollation of S. Paul, and the Crucifixion of S. Peter opposite, are of the Caracci school, as is also

the Eternal Father, on the cieling, all esteemed productions.

We now return by the hall of Arpino to the outer landing, and enter the *Camere dei Fasti Moderni*, two rooms, to the walls of which are affixed marble slabs, on which are inscribed the names of the Conservators, placed in chronological order. In the first chamber is a pedestal, which once bore a statue and now bears a bust of Adrian, and on the sides of which are inscribed the names of the Vico-magistri of the I. X. XII. XIII. and XIII. regions, and on the front of which is an inscription with the words: MAGISTRI VICORVM VRBIS REGIONVM XIII. These words furnish authentic evidence that, up to the time of Adrian, Rome had been divided into XIV. regions. In the second room are corn, wine and oil measures, in marble, of the XIV. century, bearing the Gaetani arms.

La camera
dei Fasti
Moderni.

GALLERIA DEI QUADRI. This gallery, situate a little beyond the *Camere dei Fasti Moderni*, last described, was erected and opened by Benedict XIV., whose bust we see before us as we enter, directly opposite one of Pius VII., by whom the collection was augmented. Beginning with the lateral wall to the right, as we entered, we find the paintings marked in the following order. 1. The Virgin and Child, with two Virgin-martyrs, of the school of Correggio. 2. A Beatified Soul, a mere sketch by Guido, admirable for outline and expression. The Spirit of man has cast off its earthly slough; and, renovated in celestial beauty, seems to soar towards heaven, to which is turned the countenance, all radiant with the joy of Paradise. 3. Moses striking the rock, by Luca Giordano. 4. Joseph sold by his brethren, by Pietro Testa. 5.

The gal-
lery of
paintings:
first room;
lateral
wall to the
right.

A landscape called , the horizon , in Vanbloemen. 6. S. Cecilia , by Francis Romanelli. 7. Triumph of Bacchus , with Silenus , Satyrs and Bacchantes , by Peter of Cortona , a rich , diversified and classical composition. 8. A rich landscape , with Mary Magdalen , by Caracci. 9. Magdalen by Albani. 10. The adoration of the golden calf , by Luca Giordano. II. The separation of Jacob and Esaù , with several figures , by Rafaelin del Garbo. 12. A view of Grotta Ferrata , by Gaspar Vanvitelli. 13. Innocence with a dove , a half-figure , by Francesco Romanelli. 14. The gooddessa Flora on a triumphal car , with various figures of children and Nymphs , collecting and scattering flowers , by Nicholas Poussin. 15. A view of Nettuno , by Gaspar Vanvitelli. 16. Magdalen with the cross in her hand , by Guido Reni. 17. Herminia finding the shepherd , by Lanfranc. 18. S. John the Baptist , by Daniel da Volterra. 19. Christ disputing with the Doctors , by Mons. Valentin. 20. The Cumæan Sybil , a masterpiece of painting , by Domenichino , her beaming eye and half sundered lip giving evidence of her prophetic inspiration.

End wall,

End wall. 21. David with the head of Goliah at his feet , by Francesco Romanelli. 22. Queen Esther fainting in presence of king Assuerus , by Francis Mola. 23. The marriage of the B. Virgin , in the ancient Ferrara style. 24. Christ disputing with the Doctors , by Dosi of Ferrara. 25. The Communion of S. Jerom , a well executed sketch of a large painting in Bologna , by Agostino Caracci. 26. Mary Magdalen , by Tintoretto. 27. The Presentation , by Fra Bartolomeo da S. Marco. 28. The marriage of S. Catharine with the Virgin and Child , by Correggio. 29. The Virgin and Child , by Albani. 30. The Holy Family by Ben-

venuto Garofalo. Behind this painting is a sketch of the Circumcision, by the same. 31. The repast of our Lord in the house of Simon the Pharisee, with Magdalen at his feet, a miniature by Maria Felix Tibaldi Subleyras, copied from the original of her husband. 32. The Virgin and Child with S. Cecilia and a Carmelite Saint, by Annibal Caracci. 33. The Virgin and Child with S. Francis, by Annibal Caracci. 34. The Persian Sibyl, by Guercino. She is at rest, and wants that emotion that characterises the inspiration of Domenichino's Sybil; but her eye reposes in settled sadness on the darkness of futurity, fraught with crime and sorrow. 35. Judith with the head of Holophernes, copied from the original of Guido Reni, by Carlo Maratta. 36. Agar and Ismael departing from the house of Abraham, by Francesco Mola. 37. Charity, by Annibal Caracci. 38. A Holy Family, with S. Catharine, by Andrea Schiavoni. 39. Our Lord disputing with the Doctors in the temple, of the school of Ferrara.

Third wall. 40. Portrait of Urban VIII., by Peter of Cortona. 41. Orpheus playing on the lyre, surrounded by Nymphs and Loves and different animals, flowers and a landscape, by Poussin. 42. The parable of the Samaritan, by Palma Vecchio. 43. The Triumph of the Cross, with small figures, by Dominic Palemburgh. 44. The Virgin and Child, by Gaudenzio da Ferrara. 45. Portrait of a man caressing a dog, by Lodovico Caracci. 46. The Adoration of the Magi, by Giacomo Bassano. 47. The Rape of the Sabine women, by Peter of Cortona. 48. S. Francis, a half-figure, by Lodovico Caracci. 49. A landscape, with small figures representing the martyrdom of S. Sebastian, by Domenichino. 50. The Adoration of the

Magi by Scarsellino. 51. A Holy Family , of the school of Raphael. 52. The Virgin and Child , with S. Martin and S. Nicholas , bishops , by Sandro Botticelli. 53. The parable of the labourers in the vineyard , by Domenico Feti. 54. The Coronation of S. Catharine , by Benvenuto Garofalo. 55. A Holy Family , by Augustin Caracci. 56. The Holy Family with S. Jerom , by Benvenuto Garofalo. 57. Repose of the Virgin and Child , with S. John and S. Catharine , copied by Peter of Cortona from the original of Titian. 58. The sacrifice of Iphigenia , by Peter of Cortona. 59. S. Jerom with a crucifix in his hand , by Guido Reni. 60. The marriage of S. Catharine , by Benvenuto Garofalo. 61. Portrait of Guido Reni , painted by himself. 62. The baptism of our Lord , of the Caracci school. 63. The adoration of the Magi , by Scarsellino. 64. Portrait of a man with a collar , of the Venetian school. 65. The B. Virgin in glory , with two little angels supporting her mantle , and the four Doctors of the Church , by Benvenuto Garofalo. 66. Portrait of a woman with a black bodice , by Bronzini. 67. S. Lucy , by Benvenuto Garofalo. 68. The angel appearing at night to the Shepherds , by Giacomo Bassano. 69. A female portrait by Giorgione. 70. The Virgin and Child , with several Saints , copied by Giovanni Bonatti from the original of Paul Veronese.

Fourth
wall.

Fourth wall. 71. Portrait of a man with a collar , dressed in black , by Bronzino. 72. The coronation of the B. Virgin , with the Baptist , by an unknown hand. 73. The B. Virgin adoring her Divine Son , by Peter of Cortona , who has also painted the other childreu. 74. Portrait of a Religious , with a beard , by Giorgione. 75. The Virgin and Child , with S.

Francis, of the Venetian school. 76. Meleager in chiaroscuro, by Polidoro da Caravaggio. 77. The disputation of S. Catharine, with several figures, by George Vasari. 78. The Virgin and Child, and several Saints, ascribed to Francia. 79. S. Sebastian, by Giovanni Bellino. 80. Portrait of a man, by Diego Velasquez. 81. Circe presenting the potion to Ulysses, with another figure, by Sirani. 82. Portrait of a man with a beard, by Giorgione. 83. Rachel, Lia and Laban, by Ciro Ferri. 84. S. Francis receiving the stigmata, by Jordans. 85. Portrait of a man with a collar of gold, by Dosi of Ferrara. 86. Portrait of a man with a collar, by Domenichino. 87. Portrait of a sainted bishop, by Giovanni Bellino. 88. Portraits of two men with black caps, by Titian. 89. Romulus and Remus suckled by the wolf, near the Tiber personified, by Rubens. 90. An architect in chiaroscuro, by Polidoro da Caravaggio. 91. A small sketch of the Beatified soul, by Guido Reni.

Second room, beginning with the wall to the right, as we enter. 92. S. Sebastian, by Benvenuto Garofalo. 93. Holy Family, by Parmegiano. 94. Vulcan's forge, or a brazier's shop, by Giacomo Bassano. 95. A child seated, by Sirani. 96. The marriage of St. Catharine, by D. Calvart. 97. Cleopatra, a half-figure, sketched by Guido Reni. 98. Holy Family, with Saints, by Mantegna. 99. Lucretia, a half-figure, sketched by Guido Reni. 100. Two portraits, by Vandyke. 101. Portrait of a woman, in the Venetian style. 102. Portrait of a bearded man, by Bassano. 103. S. Barbara, a half-figure, by Domenichino. 104. Portrait of a woman, author unknown. 105. Portrait of a man with a collar, by Titian. 106. Two portraits, by Vandyke. 107. Festoons of flowers, by an unknown

Second
room: wall
to the
right.

hand. 108. Baptism of our Lord, by Tintoretto. 109. S. John the Baptist, by Guercino. 110. Portrait of a man, by Annibal Caracci. 111. Endymion, asleep at moonlight, by Francesco Mola. 112. S. Antony, by the Cavaliere d'Arpino. 113. Portrait of a man with a collar, by Bronzino. 114. Flagellation of Jesus Christ, by Tintoretto. 115. Our Lord expelling the buyers and sellers from the temple, by Bassano. 116. S. Sebastian, by Guido Reni. 117. Cleopatra in presence of Augustus Caesar, by Guercino. 118. Our Lord in glory, crowned by his Eternal Father, by Bassano. 119. S. Sebastian, by Lodovico Caracci. 120. Festoons of flowers, by an unknown hand. 121. The aged Simeon, by Passignani. 122. Holy Family, by Caracci. 123. The woman taken in adultery, by Gaudenzio. 124. The baptism of our Lord, by Titian, who painted on the canvass his own profile. 125. S. Francis, by Lodovico Caracci. 126. S. Mark the Evangelist, by Guercino. 127. The Virgin and Child, by Pietro Perugino. 128. A gypsey, telling a silly youth his fortune, at the same time that she is cheating him out of it, an admirable production, by Michelangelo da Caravaggio. 129. Portrait of a Spanish priest, by Giovanni Bellino. 130. A gypsey, by Salvator Rosa. 131. A sketch of the Infant Saviour and the Baptist, by Guido Reni. 132. Portrait of Giovanni Bellino, by himself. 133. The Virgin and Child, and S. Francis, by Annibal Caracci. 134. Michelangelo Buonarroti, painted by himself. 135. The Virgin and Child, by Annibal Caracci. 136. Portrait of a man, with a black hood, by Giovauni Bellino. 137. A landscape with small figures, and a seated Hercules by Domenichino. 138. Half-figure of S. Jerom, by Pietro Pacini. 139. S. Bernard, by Giovanni Bellino.

140. A seated soldier, by Salvator Rosa. 141. S. Mary Magdalen of the school of Guercino. 142. The birth of the B. Virgin, by Albani. 143. S. Petronilla, by Guercino. Below is the lifeless body of the Saint raised from the grave at the request of her mourning lover, a noble Roman, named Flavius; who, having heard of her death during his absence, wished to have ocular testimony of the fact. He is seated on a pedestal to our right, overwhelmed with grief; and above is the Redeemer bending from heaven to receive her spirit. The copy of this famous painting is the finest mosaic in S. Peter's, and consequently in the world. 144. An allegory of three figures illumined by a torch, borne by a child, by Simon Profeta. 145. The Assumption, by the same. 146. The death of the Blessed Virgin with the twelve Apostles, and several Saints, by Cola della Matrice. 147. Holy Family, by Andrea Sacchi. 148. Peace, by Paul Veronese. 149. Hope, by Paul Veronese. 150. Half-figure of a female, of the school of Raphael. 151. Flight into Egypt, by Sassellino. 152. Head of a young man, of the school of Titian. 153. Diana as a huntress, by the Cav. d'Arpino. 154. The Penitent Magdalen, on her knees, by Paul Veronese. 155. Head of the B. Virgin, in the manner of Correggio. 156. Head of a bearded old man, by Muziano. 157. Judith with the head of Holophernes, by Giulio Romano. 158. S. Francis, praying before a crucifix, by Annibal Caracci. 159. An old woman spinning, in the Flemish manner. 160. S. John the Baptist in the desert, by Parmigiano. 161. The Annunciation, by Benvenuto Garofalo. 162. A peasant seated, in the Flemish manner. 163. The Crib, with angels and the Eternal Father in glory, by Gaudenzio. 164. The Virgin and Child in glory

with two Franciscan Saints, by Benvenuto Garofalo. 165. The Judgment of Solomon, by Bassano. 166. The Virgin and Child with S. John, by Benvenuto Garofalo. 167. Our Lord carrying his Cross, of the Florentine school. 168. The Crib, with several shepherds, by Benvenuto Garofalo. 169. The Virgin and Child, by Carlo Cignani. 170. A landscape, by Claude Lorraine. 171. The Pond of Probatice, by Domenichino. 172. A landscape, by Crescenzo. 173. S. John the Evangelist, by Caravaggio. 174. Our Lord bearing his Cross, with S. Veronica, by Cardone. 175. Half-figure of a woman, a sketch by Guido. 176. The Crowning with thorns, by Tintoretto. 177. An Amorino, by Guido. 178. The B. Virgin, a half-figure, a sketch by Guido. 179. A young man, nude, with a buck-goat, by Caravaggio. 180. Our Lord with the woman caught in adultery, by Titian. 181. A battle, by Borgognone. 182. The head of a young man with a hat and collar, in the manner of Caravaggio. 183. Portrait of Pope Julius II., by an unknown hand. 184. Head of an *Ecce Homo*, by Barocci. 185. A battle, by Borgognone. 186. A Holy Family, by Jerom de Carpi. 187. A view of alum mines, by Peter of Cortona. 188. Polyphemus, by Guido Reni. 189. View of S. Paul's, by Scarsellino. 190. Defeat of Darius by Alexander the Great, by Peter of Cortona. 191. A grotesque picture, by Michelangelo Cerquozzi. 192. Europa, by Guido Reni. 193. S. Cecilia playing on the organ, by Ludovico Caracci. 194. Landscape, by Crescenzo. 195. The Ascension, by Paul Veronese. 196. The Virgin and Child, with S. Joseph, by Giorgione. 197. The Descent of the Holy Ghost on the B. Virgin and the Apostles, by Paul Veronese. 198. An allegory of three figures with a child, of the Caracci school. 199.

The Virgin and Child, with S. Jerom and another Saint, by Campi of Cremona. 200. The B. Virgin in glory with her attributes, and the four great Doctors of the Church, who contemplate her, by Benvenuto Garofalo. 201. Our Lord disputing in the temple, by Lippi. 202. The feast of the rich sensualist, by the Cav. Cairo. 203. The Crib, unfinished, by Crescenzo. 204. The Adoration of the Magi, by Benvenuto Garofalo. 205. A landscape, by Claude Lorraine. 206. Another landscape, by the same. 207. A Flemish fair, by Breughel. 208. View of the ponte Sisto, by Gaspar Vanvitelli. 209. View of Monte Cavallo, by Gaspar Vanvitelli. 210. The Birth of the B. Virgin, by the elder Albani. 211. The Ponte Rotto, by Vanvitelli. 212. The meadows of Castello, by Vanvitelli. 213. Castel S. Angelo, by the same. 214. View of S. John of the Florentines, by the same. 215. View of the ferry at the Ripetta, by the same. 216. View of the two bridges of the Island of the Tiber, by the same. 217. View of the temple of Vesta, by the same. 218. Nathan and Saul, by Mola. 219. S. Sebastian, of the Caracci school. 220. The Virgin and Child, by the Cav. Liberi. 221. Two philosophers, by the Cav. Calabrese. 222. Feast of the Pharisee, with Magdalen at the Saviour's feet, by Bassano. 223. The B. Virgin and S. Anne, with several angels, by Paul Veronese. 224. The rape of Europa, by Paul Veronese. 225. The giant Tityus tied to the rock, in the Venetian manner.

Corridor between both rooms: 1. Rape of Helen, Corridor
between
both
rooms.
to the left, by Romanelli. 2. Opposite, the Queen of Saba visiting king Solomon, by Allegrini. *On the stairs:* -3. The Virgin and Child, by Luke Cambiasi. 4. Holy Family, by Mignardi.

Protomoteca Capitolina.

PROTOMOTECA CAPITOLINA. The Capitoline Protomoteca (a) or depository of the busts of Italians distinguished in literature, arts and arms, has its principal entrance under the portico of the Conservators' palace, and was established by Pius VII. under the direction of Canova. On the base of each bust is a record of the name, country, profession and epoch of the individual whom it represents, to which we shall subjoin a very brief notice of the peculiar merits by which he rose to eminence.

1. *room.* Opposite the principal entrance is affixed to the wall a marble slab, on which are inscribed, in latin, the regulations of Pius VII., defining the terms of admission to this new temple of fame :

*I. Eccellentium . Italorum . memoriae . debito . honore
perennandae . augusta . haec . sedes . propria
dicataque esto.*

*II. Inlustrum . virorum . imaginibus . quae . in
Pantheo . positae . erant . huc . translatis . illae
quas . in . posterum . inferre . fas . erit . heic
constituantor.*

*III. Illi . tantum . qui . ingenii . laude . summas
tulerint . heic . locum . obtinento—Viventi . locus
ne . dator*

*IV. Viri . Urbis . conservandae . cum . aliquis
inferendus . proponatur . a . constitutis . doctorum
hominum . Societatibus . judicio . accepto . an
is . hac . in . sede . locari . mereatur . discernunto—
Imaginis . inlatio . sola . Principis . auctoritate
conceditur—Si . de . scientia . aut . disciplina
judicium . ferendum . quae . societatibus . S. S.*

(a) From *protoma*, a bust, and *theca*, a depository.

*aliena . sint . selecti . a Principe . ejusdem . scientiae .
et . disciplinae . gnari . adhibentor*

*V. Imagines . inferendae . vel . Protomae . vel . hermae
pro . arbitrio . sunt—Alia . quaevis . forma
interdicator—Protomae . omnes . ad illam . Leo-
nardi . Vinci . iisdem . epistatae . mensuris
exiguntor—Hermæ . ad . illum . Galilei . marmor
ne . aliud . quam . statuarium . adhibetor.*

*VI. Sedis . hujusce . custodia . atque tutela . III.
Viris . Urbis . conservandae . adtributa . esto—ii
legis . hujus . praescripto . pro . sua . vigilantia
et . muneris . debito . per . omneis . obtemperari
curanto . atque . ab . eo . nunquam . discedunto.*

These laws may be translated thus ;

*I. Be this august locality appropriated and dedi-
cated to perpetuate, with due honor, the memory
of eminent Italians.*

*II. The effigies of illustrious men , that had been
erected in the Pantheon , having been transferred
hither , let those , which , in future , it shall be
permitted to introduce , be placed here.*

*III. Let those only , who , by superior merit , have
attained eminence , obtain a place here—Let the
living be inadmissible.*

*IV. When any one is proposed for admission , let
the Conservators of the City , having received the
opinion of the Constituted Societies of learned
men , decide whether the person deserve a place
here. The actual introduction is left to the sole
authority of the Sovereign. If, perchance, judgment
is to be passed regarding a science or discipline
alien to the aforesaid Societies, let the matter be*

then submitted to men conversant with that science or discipline, chosen by the Sovereign.

V. Let the effigies to be introduced be busts or hermae, according to choice. Let every other form be interdicted. Let all busts be required to conform to that of Leonardo da Vinci, with the same dimensions of the bracket and label beneath, the hermae to that of Galileo. Let no other but statuary marble be employed.

VI. Let the custody and care of the locality be consigned to the Conservators of the City. Let them with proper vigilance, and in accordance with the duty of their office, take care that all conform to what is prescribed by this law, and let them, in no instance, depart therefrom.

Although appropriated to Italians alone, this first room of the Protomoteca contains the busts of five distinguished foreigners, who are considered as naturalised Italians, having resided long in Italy, and their busts having been already in the Pantheon.

1. Joseph Suvée, a French painter, who had been Director of the French Academy in Rome; and died in 1807. 2. Nicholas Poussin of Andoli near Paris, one of the most distinguished painters of France in the XVII. century, whose bust was erected by D'Agincourt. 3. Raphael Mengs, of Aussig in Bohemia, the most distinguished painter of the XVIII. century. 4. John Winkelmann, an eminent German antiquary of the XVIII. century. 5. Angelica Kauffmann of the city of Coira, a most distinguished paintress, who flourished at the close of the XVIII. and beginning of the XIX. century.

2. *Room sacred to music and arms.* 6. Antonio Maria Gaspare Sacchini, a Neapolitan, one of the most eminent professors of music of the XVIII. century. 7. Arcangelo Corelli of Fusignano, a distinguished professor of music of the XVIII. century. 8. Benedetto Marcello, a noble Venetian, distinguished particularly in grave sacred music, in the XVIII. century. 9. Giovanni Paisiello of Taranto, an eminent Vocalist of the XIX. century. 10. Emanuele Filiberto, Duke of Savoy, Commander of the Italians and Spaniards against the French, in 1557, at the famous battle of S. Quintin, where the French army was defeated. 11. Niccolò Zingarelli, of Naples, master of music in the Julian chapel at S. Peter's, and subsequently Director of the Royal Conservatory of Naples, where he died in 1837. Second room.

3. *Room, sacred to the Fine Arts, to orators, poets, scientific and literary characters.* 12. Bust of Leo XII., made by Antonio d'Este, and placed here by the Arcadian Academy, in gratitude for his having accorded them the use of this locality for occasional literary meetings. 13. Titian, the first painter of the Venetian school, which excels all the other schools of Italy in colouring. He flourished in the XV. century, and his bust is by Alessandro d'Este. 14. * (a). Dante Alighieri, of Florence, the eminent poet, author of the *Divina Commedia*. The bust is by Alessandro d'Este. 15. Michelangelo Buonarroti, the Great Florentine, Painter, Sculptor and Architect, excelling in each art all his predecessors. He flourished in the XV. and XVI. centuries; and his bust is by Alessandro d'Este. 16. Lodovico Ariosto Third room.

(a) The busts marked with an asterisk were executed at the expense of Canova.

of Reggio in Lombardy, the great poet, author of the *Orlando Furioso*. He flourished in the XVI. century, and his bust is by Carlo Finelli. 17. Raffaello d' Urbino, the prince of Italian painters, uniting design, expression, elegance and grace. He flourished in the XV. century; and his bust is by Carlo Maratta. 18. Antonio Canova of Possagno, the great reformer of sculpture, created Marquis of Ischia by Pius VII.: "Italy, the world", says Byron, "has but one Canova." He united the grace of Praxiteles with the strength of Phidias; and was not less distinguished for his Christian virtues than for his professional preeminence. 19. * Andrea Palladio of Vicenza, the great restorer of ancient architecture. He flourished in the XV. and XVI. centuries. 20. * Torquato Tasso of Sorrento, the best of Italian Epic Poets, who flourished in the XVI. century. His bust is by Alessandro d'Este. 21. Antonio Allegri of Correggio, an eminent painter, particularly in *chiaroscuro*, the first of the school of Lombardy. He flourished in the XV. and XVI. centuries; and his bust is by Filippo Albacini. 22. Domenico Cimarosa, an eminent professor of music, who flourished in the XVIII. century. His bust is by Canova, by order of Card. Gonsalvi. 23. Francesco De'Marchi of Bologna, military architect, who wrote a treatise on the subject in four books. He flourished in the XVI. century. 24. * Francesco Petrarca of Rieti, poet and restorer of Italian literature. He flourished in the XIV. century; and his bust is by Carlo Finelli. 25. * Tommaso da S. Gio. of Florence, better known as Masaccio, the first painter who copied nature, and the praeursor of Leonardo da Vinci, Michelangelo and Raphael. He flourished in the XV. century; and his herma

is by Carlo Finelli. 26. * Girolamo Tiraboschi of Bergamo, of the Society of Jesus, author of the history of Italian literature. He flourished in the XVIII. century; and his herma is by Antonio d'Este. 27. * Giovanni Angelico da Fiesole, a Dominican friar, beatified for his eminent virtues. He painted sacred subjects only, and those with angelic truth and simplicity. He flourished in the XV. century; and his herma is by Leandro Biglioschi. 28. Donato Bardi, called Donatello, a Florentine, the first sculptor of his day, particularly in basrelief. He flourished in the XV. century; and his herma is by Gio. Ceccarini. 29. Gio. Battista Morgagni of Forlì, an eminent Anatomist of the XVIII. century, whose bust is by Adamo Tadolini. 30. * Andrea Mantegna of Mantua, painter, inventor of the style of painting called by the Italians *di sotto in sù*, by means of which horizontal figures appear erect. He is celebrated by Ariosto in his XXXIII. Canto, and flourished in the XV. and XVI. centuries. His herma is by Rainaldo Rainaldi. 31. * Giotto of Bondone, a Florentine, painter, sculptor and architect, who flourished in the XIII. and XIV. centuries, and whose herma is by Alessandro d'Este. He has been called the pupil of Nature, because, having abandoned the false style of his master Cimabue, he painted with truth. 32. Aldo Pio Manuzio of Bassiano, who had been a celebrated printer in the XV. and XVI. centuries, and whose herma is by Teresa Benincampo. 33. Galileo Galilei, a Florentine Mathematician and Philosopher, to whom Geography, Astronomy and Mechanics are so much indebted, the inventor of the telescope and use of the pendulum. He flourished in the XVII. century; and his herma is by Domenico Manera. 34. *

Cristopher Columbus of Genoa, the celebrated Navigator, to whom we are indebted for the discovery of the West Indies in the XV. century. His herma is by Raimondo Trentanove. 35. Lodovico Antonio Muratori of Vignola, author of the Annals of Italy, who flourished in the XVIII. century. His herma is by Adamo Tadolini. 36. Pietro Vannucci of Città della Pieve, better known as Pietro Perugino. He excelled all his predecessors as well in design as in colouring, and had the glory of numbering Raphael among his pupils. He flourished in the XIV. and XV. centuries; and his herma is by Raimondo Trentanove.

Fourth
room.

4 Room, containing busts of artists of the XIII., XIV., XV., and XVI. centuries. 37. Bust of Pius VII. by Canova, placed on a column of Oriental granite. 38. * Filippo Brunelleschi of Florence, first restorer of modern architecture, also a distinguished sculptor. He flourished in the XV. century; and his bust is by Alessandro d'Este. 39. * Paolo Caliari of Verona, one of the best Venetian painters in composition and colouring, who flourished in the XV. century, and whose bust is by Domenico Manera. 40. * Leonardo da Vinci, the eminent Florentine painter in the grand style, unknown before his time. He flourished in the XV. and XVI. centuries; and his bust is by Albacini. 41. * Bramante Lazzari of Urbino, architect, who flourished in the XV. and XVI. centuries; and whose bust is by Alessandro d' Este. 42. * Giulio Pippi, a Roman, better known as Giulio Romano, an eminent pupil of Raphael's, distinguished also as an architect. He flourished in the XVI. century; and his bust is by Alessandro d' Este. 43. * Michele Sammicheli of Verona, an eminent mili-

tary architect, who flourished in the XV. and XVI. centuries, and whose bust is by Domenico Manera. 44. Flaminio Vacca, a Roman sculptor of the XVI. century, who has also written on the Roman antiquities. 45. Pierino Buonaccorsi, called del Vaga, a Florentine, one of the best decorative painters employed by Raphael. He lived in the XVI. century. 46. Taddeo Zuccari, of Santagnolo in Vada, who distinguished himself as a painter in the XVI. century. 47. Bartolomeo Baronino, an architect of the XVII. century. 48. * Niccola da Pisa, sculptor and architect, who flourished in the XII. and XIII. centuries, and was the first to revive the ancient Greek style. His herma is by Alessandro d' Este. 49. Andrea Orcagna, of Florence, painter, sculptor and architect, an imitator of Nicholas of Pisa in sculpture. He flourished in the XIV. century; and his herma is by Mazimilian Laboureur. 50. * Lorenzo Ghiberti of Florence, sculptor and painter, who flourished in the XV. century, and made the bronze doors of the church of S. John in Florence, eulogised by Michelangelo. His herma is by Carlo Finelli. 51. * Fra Bartolomeo da S. Marco of Florence, a painter, who flourished in the XV. and XVI. centuries, and was distinguished for strength of outline and grace of execution. His herma is by Domenico Manera. 52. * Luca Signorelli of Cortona, the most distinguished painter of his day, having flourished in the XV. and XVI. centuries. His herma is by Pietro Pierantoni. 53. * Andrea Vannucchi, called del Sarto, a Florentine, one of the best painters of the Florentine school in the grand style. He flourished in the XVI. century; and his herma is by Antonio d' Este. 54. * Benvenuto Tisi called il Ga-

rofalo, the first among the painters of Ferrara. He flourished in the XVI. century; and his herma is by the Cav. Maximilian Laboureux. 55. * Domenico Corradi of Bigordo, called il Ghirlandajo, an eminent Florentine painter of the XVI. century, whose herma is by Maximilian Laboureux. 56. * Giovanni Nanni of Udine, eminent in painting birds, foliage and arabesques. He lived in the XVI. century; and his herma is by the same Laboureux. 57. M. Antonio Raimondi of Bologna, the best engraver of his day. He lived in the XVI. century, and his herma is by the same Laboureux. 58. * Polidoro Caldara da Caravaggio, eminent in chiaroscuro. He lived in the XVI. century; and his herma is by the same Laboureux. 59. Sebastiano Veneziano Frate del Piombo, the most distinguished painter after the death of Raphael. He lived in the XVI. century; and his herma is by the Cav. M. Laboureux.

Fifth
room.

5. *Room, sacred to the Fine Arts of the XVI., XVII., XVIII., and XIX. centuries.* 60. Annibal Caracci of Bologna, founder of the Bolognese school in the XVI. century, when he restored the declining taste by the judicious study of Raphael, Michelangelo, Titian, Correggio etc. His bust was sculptured by order of Carlo Maratta. 61. Marco Benefial, a Roman painter, one of the best in the XVIII. century, in the second decline of the Arts. 62. Camillo Rusconi, a sculptor of Milan, in the XVIII. century, distinguished in his day, but at a time when sculpture had fallen into its second decline. 63. Pietro Bracci, a Roman sculptor in the XVIII. century, whose best work is the statuary of the fountain of Trevi. His bust is by the Cav. Vincenzo Pacetti, at the expense of his son Virginius. 64.

Giovanni Pikler, an eminent Roman sculptor in gems, of the XVIII. century, whose bust is by Kewetson, at the expense of his daughter Teresa.

65. Gaetano Rapini, an Engineer, employed by Pius VI. to drain the Pontine Marshes. He lived in the XVIII. century; and his bust is by the Cav. Vincenzo Pacetti, at the expense of his son. 66. * Domenico Zampieri, better known as Domenichino, a painter of Bologna, pupil of Annibal Caracci, a perfect imitator of Nature, scarcely inferior as an artist to Raphael. He lived in the XVI. and XVII. centuries; and his herma is by Alessandro d' Este.

67. * Pietro Berettini da Cortona, better known as Pietro da Cortona, who lived in the XVII. century, and whose large and laboured productions raised him to eminence in his day; but he was the first corrupter of painting, the beginner of that rapid descent, to which he pointed the way. 68. * Gio. Battista Piranesi of Majano, a bad architect but a good engraver, whose best productions are views of the Roman Antiquities. He lived in the XVIII. century; and his herma is by Antonio d' Este. 69. Raffaele Stern, a native of Rome, professor of Architecture in the Academy of S. Luke, whose principal work is the Braccio Nuovo in the Museo Chiaramonti, erected in the XIX. century by order of Pius VII. His herma is by Alessandro d' Este.

6. room, dedicated to orators, poets, scientific and literary characters of the XV., XVI., XVII., XVIII., and XIX. centuries. 70. Pietro Metastasio, the celebrated Roman Dramatic poet, who lived in the XVIII. century, and whose bust is by Ceracchi, by order of Card. Riminaldi. 71. Ridolfino Venuti of Cortona, President of the Ro-

Sixth room.

man Antiquities in the XVIII. century. His bust is by Pierantoni, at the expense of his nephew Domenico. 72. Gio. Battista Bodoni of Saluzzo, a Typographer of the XVIII. century. His bust is by Alessandro d'Este, at the expense of his widow Margaret. 73. Gio. Giorgio Trissino of Vicenza, a poet of the XV. century, whose best poem is his *Italy liberated from the Goths*. He also added several letters to the Italian Alphabet. His bust is by the Cav. Fabris, at the expense of the brothers, Counts Tissini. 74. * Vittorio Alfieri of Asti in Piedmont, the best Italian Tragic poet. He lived in the XVIII. century. and his bust is by Domeuico Manera. 75. * Carlo Goldoni, of Venice, the restorer of Italian Comedy. He lived in the XVIII. century; and his bust is by Leandro Biglioschi. 76. Annibal Caro, of Civitanuova nella Marca d'Ancona, a poet, Translator of the *Æneid* of Virgil. He lived in the XVI. century; and his bust was sculptured by Antonio d'Este by order of the Duchess (Elizabeth) of Devonshire. 77. Daniele Bartoli of Ferrara, of the Society of Jesus, a very elegant writer of the XVII. century, author of the *History of Eastern Missions* and of several grammatical works. His herma is by G. Barba. 78. Gio. Battista Beccaria, of the Scuole Pie, born in Mandovi, the author of several works on Physical science. He lived in the XVIII. century; and his herma is by Giuseppe Bogliani. 79. Alessandro Verri of Milan, an eminent Greek and Latin scholar, author of the celebrated *Romance of Sappho* and of the still more celebrated *Notti Romane al sepolcro dei Scipioni*. He lived at the close of the XVIII. and beginning of the XIX. century. His herma is by Antonio d'Este, at the expense of his cousin

Vincenza Melzi, and his nephew Gabrielle Verri.

80. Antonio Cesari of Verona, a priest of the Oratory, distinguished in the XIX. century as a restorer of ancient Italian eloquence, an elegant writer, and a profound scholar. His herma is by the Cav. Fabris. 81. Angelo Gius. Saluzzo, Count of Menu-siglio, Founder of the Royal Academy of Science in Turin, General of Artillery, Educator of the Princes Royal of Savoy, a Philosopher, a Chemist, and author of several works. He lived in the XIX. century; and his herma is by Gius. Bogliani.

7. room. This room is dedicated to the memory of the great and good Canova, who originated the idea of the Protomoteca, which contains thirty-three busts and hermae erected to illustrious Italians at his expense. The recumbent statue of Canova is here seen reposing on a pedestal of large dimensions, the body naked, the limbs draped. He is supposed to have been sculpturing a herma of Pallas, on which his right arm rests; in his left he still holds the chisel, whilst he looks upwards, contemplating, in idea, the work at which he has been engaged. On the pedestal are sculptured three figures in relief, symbolical of the three Sister-arts, sculpture in the centre, her brows encircled with a laurel wreath, the emblem of the victories won by her illustrious votary, her arms entwining her Sisters in languid embrace, her countenance bespeaking her inward grief, and bearing in her right hand the crown which is to grace the brows of her immortal son; Painting on her left, as is indicated by the pallet at her feet, leaning on the shoulder of her afflicted Sister; and Architecture to her right, at whose feet is a winged genius, seated on the base

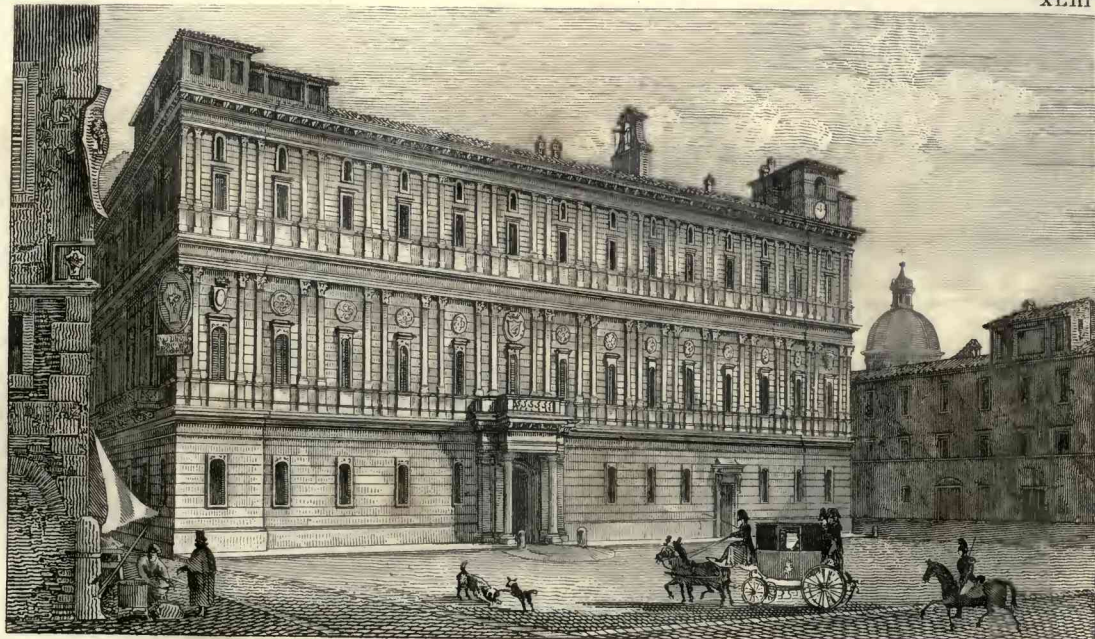
Seventh
room.

of a column, and holding an unstrung lyre. The base of the monument bears the brief inscription:

AD ANTONIO CANOVA
MUNIFICENZA DI LEONE XII. P. M.

The palace of the Consulta.

PALAZZO DELLA CONSULTA. This palace is situate in the piazza del Quirinale, and forms an island between the Rospigliosi palace and the convent of the perpetual adoration. Its architect was the Cav. Fuga, who erected it by order of Clement XII. for the tribunal of the Consulta and the secretaria de' Brevi. The front has three entrances, of which the central one conducts to the great stairs and the court-yard; and the two lateral ones open into the guardrooms of the Noble Guard, of which that to the left is alone in use. The central entrance is adorned with two Doric columns of travertin, which sustain a largely projecting pediment, on which are seated two marble statues representing the Pontifical Power and Justice, by Philip Valle; and over the lateral doors are crowded heavy military trophies, relating to the cavalry and cuirassiers, who formerly composed the Papal Guard. Over the windows of the ground floor are ranged those of the lower attic, above which rise the large windows of the principal apartment, and those of the upper attic; and above projects the cornice, surmounted by a balustrade of travertin, in the centre of which is a parapet bearing the arms of Clement XII., sustained by two Fames sculptured by Paul Benaglia. The second story is decorated at the extremities and in the centre with Ionic pilasters. Entering the central door we meet to the right and left, as we ad-

*G. Cottafavi' inc.*

PALAZZO DELLA CANCELLARIA

vance, two flights of travertin steps, which lead up to the secreteria de' Brevi, on a level with the lower attic; and above, on the first floor, is the apartment of the Card. Secretary of Briefs to the left, and that of the Secretary of the Consulta to the right. The court-yard forms a square, with four entrances at its four sides; and is rendered light by the portico at its further extremity, formed by an arch sustained by two isolated Doric columns, and commanding a view of the double circuit of the superb stairs.

To the left, as we return to the square, are the quarters of the Grenadier guards, who are on daily duty, secured in front by iron railing and adorned with trophies. Behind them are the Pope's stables, erected by A. Specchi in the time of Innocent XIII., but completed under Clem. XII., and reached by a double winding ascent.

CANCELLERIA APOSTOLICA. This superb edifice is situate in the piazza to which it gives its name, at a short distance beyond the church of S. Andrea della Valle, and was erected with the adjoining church of S. Lorenzo in Damaso, in 1495, after the designs of Bramante Lazzari, by Card. Raffaello Riario, nephew of Sixtus IV., and Camerlingo, as is recorded by an inscription on its front. In 1571 were transferred hither the offices that existed in the ancient Cancelleria, now the palazzo dei Cesarini Sforza, near S. Lucia della Chiavica. Its imposing front is faced with travertin, taken principally from the Colosseum. The windows of the basement, first floor and attic are arched, those of the second floor rectangular; both floors are decorated with Corinthian pilasters; and the whole is

Grenadier
quarters :
Pope's
stables.

The Can-
celleria
Aposto-
lica.

crowned with a handsome cornice. The architect was Bramante Lazzari of Urbino; but the entrance, which does not harmonize with the edifice, is by Domen. Fontana. Its magnificent court-yard is quadrangular, with two orders of porticos supported by 44 granite columns, above which is a range of pilasters, producing altogether a light and agreeable effect. The stairs to the left, as we entered, lead up to the first floor; and the door to the left, as we ascend, opens into the Secreteria of the Buon Governo. On reaching the first floor the apartments to our right belong to the Card. Prefect del Buon Governo; and the door opposite the landing opens into the grand hall, in which the Uditore di Ruota and the Consistorial advocates sustain their public theses in canon and civil law before their installation. It is adorned with cartoons on Scriptural subjects, executed by Franceschini for the cupola of S. Peter's; and the small ovals beneath them are by Nasi, and relate principally to the life of Clement XI. The door to the left, at the extremity of this superb hall, opens into a second spacious apartment, the walls of which are covered with frescos relating to the life of Paul III., hastily and hence ill executed by George Vasari. The first painting to the left on entering represents Paul III. rewarding merit with a Cardinal's hat and other honours, while Envy is represented beneath by a female figure devouring vipers; and among the meritorious personages are portraits of Sadoletto, Pole, Bembo, Contarino, Giovio, Michelangelo and others. Above are the arms of Card. Farnese, supported by Fame and a Virtue. The figure to the left of the large painting is Benignity, above which is the bust of Numa with two Victories;

to the right is Religion, above which is the bust of Trajan; and under Religion, is an inscription recording that the frescos were executed by order of Card. Farnese, in 1546, in the short term of 100 days, whence the hall is called *la Sala de' cento giorni*. The next large painting, on the same wall, represents Paul III. giving orders for the erection of S. Peter's and other edifices, while Painting, Sculpture and Architecture, kneeling before him, present to him a plan of S. Peter's. Above are the arms of Card. Giorgio with two Virtues. To the right of the large painting is Opulence, above which is the bust of Agrippa. The large painting on the end wall represents the same Pope receiving tribute from the nations; and beneath him is a recumbent figure of the Tiber. Above are the arms of the Pope sustained by Liberality and Remuneration. The figure to the left is Eloquence, above which is the bust of Caesar with two Virtues; and the figure to the right is Justice, above which is the bust of Alexander the Great with two Virtues. On the opposite wall is Peace established by Paul III. among Christian Powers, particularly between Charles V. and Francis I., whose portraits we see in the centre; and above are the arms of Charles V. sustained by Hilarity and Victory. To the left is Concord, above which is the bust of Titus sustained by two Victories; and to the right is Charity, above which is the bust of Augustus. The inscriptions on the walls are all by Giovio.

Returning to the portico, we observe a door in the centre of the opposite extremity, which opens into the apartments of the Card. Vice-chancellor, and conducts to the palace chapel, called the chapel

Vice-Chancellor's rooms; Chapel of Zuccari.

of Zuccari, which is exquisitely decorated with gilt stuccos and frescos. Over the altar is an oil painting of the Nativity by Bonitelli, a pupil of Camuccini, covering one in fresco by T. Zuccari. On the wall to the left is the martyrdom of the Baptist: on the opposite wall is the Conversion of S. Paul; and in the lunettes and on the ceiling are various Scriptural subjects, all by Taddeo Zuccari. At the entrance-door of the palace are exhibited copies of any Papal bulls, which may be issued, admonitions, interdicts, excommunications, and notices of forthcoming consistories.

Palazzo
della Ca-
mera Apo-
stolica; or
Curia In-
nocen-
ziana.

CURIA INNOCENZIANA. This vast edifice stands on the ruins of the amphitheatre of Statilius Taurus, now Monte Citorio, a corruption probably from monte di Tauro or Toro, the mount of Statilius Taurus. The palace was commenced by Bernini by order of prince Ludovisi in 1650; having been acquired by Innocent VII. for the use of public courts, it took the name of Curia Innocenziana; and the Pope confided its completion to de Rossi, who added the present stairs, the portico and upper story. Its front being erected on the amphitheatre assumes its curve form, and is crowned with an attic, in the centre of which is a clock; and the bell tolls for the opening of the Courts. The atrium is spacious and lofty; and at the extremity of its semicircular court is a handsome fountain, the jet of which falls into a granite shell, found at Porto. At the side of the palace near the Mission-house lies a huge granite column, found in 1778 in the piazza di Campo Marzo. The ground floor of the palace is appropriated to the offices of the Civil tribunals: the next floor is occupied by the Card. Camerlengo and

the Treasurer; and the next by the Uditore della Camera and tribunals of the First Instance. On the first landing is a niche with a group of Apollo flaying Marsyas, deemed of the I. century. On every second saturday takes place the drawing of the lottery, about midday, on the large balcony in front of the palace.

PALAZZO DEL GOVERNO DETTO DI MADAMA. This palace is situate between the palazzo Giustiniani and the piazza Navona; and fronts the latter. It was erected by the famous Catharine de' Medici, daughter of Lorenzo the Magnificent, before she became wife of Henry II. and Queen of France, and was purchased from Francis I. Emperor, and Grand Duke of Tuscany, by Benedict XIV., who transferred to it the original official tribunal del Governo, and made it the residence of the Governor of Rome. It is also the general police and passport office, in which are likewise obtained *Carte di sicurezza* or permissions to reside in Rome, without which a foreigner is liable to a heavy fine. Its architect was Luigi Cigoli, aided, according to some, by Paul Marrucelli. Its entrance, on the piazza Navona side, is adorned with two marble columns, which sustain the heavy balcony of the first floor, above which are the second story and the attic, all surmounted by a massive cornice; and the façade is not only heavy but overloaded with ornaments. The extremity of the court-yard, by which we enter, is adorned with an upper and lower portico of granite columns; and several of its spacious apartments are decorated with well executed friezes in fresco. Its second court-yard is enclosed principally by the

Palazzo
del Go-
verno,
called di
Madama.

The Ur-
ban Ar-
chivium.

out-offices, and the office of the chief agent of Police; but the edifice remains unfinished.

ARCHIVIO URBANO. This vast edifice is situate in the Lungara, under the convent of S. Onofrio, was built by Card. Salviati for the reception of Henry III. of France, and passed with the Salviati inheritance into the hands of Prince Borghese, from whom it has been purchased by the Government, converted into the Urban archivium, for the reception of the Public Acts of Notaries, and placed under the superintendence of the Presidency of the archives. Its front is heavy; its court spacious; on the cielings of two of its saloons Morandi painted the fable of Cephalus and Aurora, of Ariadne and Theseus; and its chapel, now part of the archivium, had been painted by Santi di Tito and Cechino Rossi.

The Bo-
tanic
garden.

ORTO BOTTANICO. The garden of the preceding palace, still called the palazzo Salviati, has been converted into a Botanic garden by Leo XII., and is under the superintendence of a Custode Generale paid by Government. The hot-houses contain numerous exotics: the families are arranged, in the open air, according to the system of Linnaeus; and the medicinal plants are cultivated in separate plots. The seeds produced in the garden, of which a catalogue is to be had on the spot, amount to about 20,000. The locality is also furnished with a spacious hall, in which are delivered annually, from Easter to the feast of SS. Peter and Paul, twenty gratuitous public lectures, by the professor of practical botany of the Sapienza.

The Ti-
pografia
and Cal-
cografia
Camera-
le.

TIPOGRAFIA E CALCOGRAFIA CAMERALE. This palace adjoins the fountain of Trevi, in the

street leading thence to that of the Angelo Custode. It was built by order of Card. Luigi Cornaro of Venice, who employed as his architect Giacomo del Duca of Sicily, a scholar of Michelangelo. Its architecture is capricious and its ornaments heavy. Having been purchased by the Camera Apostolica, it has become the Government printing office, exclusively privileged to print and sell the public acts, laws, trials etc. Annexed to it is an edifice, erected after the design of Valadier, for the use of the *Calcografia Camerale*, established for the publication and sale of standard engravings.

PALAZZO DI PAPA GIULIO. It is situate on the road, which runs from the public fountain to the right about half a mile outside the porta del Popolo, on the way to the Acqua Acetosa; and to it belonged the large garden between it and the Flaminian way, both having constituted the villa of Julius III., erected by Vignola. It had been subsequently appropriated to the use of Cardinals visiting Rome, and Abassadors before making their public entry into the city: Leo XII. converted it into a Veterinary school, which was transferred to the Sapienza, by Pius VIII.; and it is now unappropriated. It is adorned with handsome porticos, fountains of the acqua Trevi, a nymphoeum etc.; and some of its rooms are adorned with good frescos, by the Zuccari.

The palace of Pope Julius III.

CHAP. II.

PRIVATE PALACES.

Private
palaces :
the Albani
palace.

PALAZZO ALBANI. It is situate at the Quattro Fontane ; was erected by Card. Mattei after the design of the Cav. D. Fontana ; and was subsequently enlarged on the plan of Alessandro Specchi. Its gallery contains , among other paintings , an Apollo and Daphne , by Poussin ; Hercules slaying the serpents . by Annibal Caracci , and some small landscapes by Claude. Its library is noticed in its proper place.

The Alberini
palace.

PALAZZO ALBERINI. It is situate , to the right , in the street leading from the banco S. Spirito to ponte S. Angelo , and is now occupied by the Presidenza di Ponte. It contains no object of interest ; and we notice it for the beauty of its construction , being the best specimen of Giulio Romano's architectural powers , admirable for proportion , simplicity and grandeur.

The Altemps
palace.

PALAZZO ALTEMPS. It is situate in the street opposite the Apolinare , and was erected by the Dukes Altemps , of German extraction , after the design of the elder Martino Lunghi , save its handsome courtyard , which is ascribed to Baldassarre Peruzzi , who died a century before Lunghi. It now belongs to Duke Serafino , who is putting it into repair , and restoring its collection of ancient statuary. Its chapel is adorned with frescos , by Ottavio Leoni and Antonio Pomarancie , and the Madonna over its altar is ascribed to Raphael. Beneath the altar reposes the

body of S. Anacletus Pope, who suffered in the third persecution, raised by Trajan in 107: it was found in the catacombs of S. Sebastian in the time of Clement VII., who presented it to the Altemps family, by whom provision has been made for the celebration of the Sainted Pope's anniversary in this chapel on the 17th of April. In the sacristy is preserved a rich vestment, used by S. Charles Borromeo.

PALAZZO ALTIERI. It stands on the piazza del Gesù, and was erected by de Rossi, by order of two Cardinals of the Altieri family, in the time of Clement V. *Altieri*, and is one of the most spacious and architectural palaces in Rome, but is deficient in unity of design. Among the objects of art which it contains are two statues of Venus, a head of Pescennius Niger, a Silenus, a Rome Triumphant of verde antique; and, among the paintings, a battle by Borgognone, our Lord in the sepulchre by Vandyke, a portrait of Titian by himself, a landscape by Claude, the Four Seasons by Guido Reni, Mars and Venus by Paul Veronese, the Slaughter of the Innocents by Poussin, a Madonna by Correggio, a Carità Romana by Guercino, our Lord preaching by the same, and a child by Titian. The chapel is decorated by Borgognone. The library contains many valuable ancient editions, and several MSS., among which is a life of Sixtus V., said to be written with his own hand.

PALAZZO BARBERINI. This sumptuous palace is situate on the Quirinal, near the piazza Barberina, and was begun by order of Urban VIII. after the design of Carlo Maderno, and finished by Bernini, who erected the stairs, the great hall and the front facing

The Altieri palace.

The Barberini palace; the stairs; the great hall.

the via Felice. At the extremities of its front portico are two flights of stairs : that to the left leads up to a detached suit of rooms , occassionally let to lodgers , and is adorned with some ancient statuary , among which , near the first landing , is a well executed lion , found at Palestrina ; and the stairs to the right , which are winding and decorated with small columns , in imitation of that of Bramante in the Vatican , lead directly to the great hall of the palace , and terminate with the library. The walls of the great hall are adorned with oil paintings of the four Doctors of the Church , by Andrea Sacchi , copied in mosaic in S. Peter's , and some cartoons by Romanelli ; but the Triumph of glory , on the cieling , expressed by the attribntes of the Barberini family , is one of the greatest works of Pietro da Cortona. In the centre are the arms of Urban VIII. , borne to heaven by the Virtues : at the further extremity of the centre-piece is Providence surrounded by Time , the Fates , Eternity , and other personifications ; and at the lower extremity of the cieling , on the same side , is Minerva vanquishing the Titans. On the cieling above the side wall to the right , as we entered , are Religion and Faith victorious over Voluptuousness , with Silenus intoxicated at its right extremity. Over the front windows , to the left as we entered , are Justice and Abundance above , Charity below to the right , and Hercules , to the left , destroying the harpies. On the remaining side is the Church attended by her handmaid Prudence , chasing the Eumenides , commanding Vulcan to forge arms for the defence of Rome , and sending Peace to close the temple of Janus.

The door at the extremity of the hall opens into an elliptical antichamber, decorated with Ionic pilasters, and with statues and busts, which will not detain us. The door to the right, in the antichamber, opens into the dining room. Over the door, as we enter, is a painting of a domestic scene, by Fiammingo; and, next follow a Magdalen, by Carlo Cignani; Jacob wrestling with the angel, by Caravaggio; a large painting of the Deluge, by Bassano; Adam and Eve, by the Cav. D' Arpino; S. Urban Pope, by Pietro da Cortona; and, over the next door, the fable of the lion and the fox, by Fiammingo, besides which there are, in this room, several small paintings of no particular note. In the next room, which adjoins the great hall, are eight cartoons illustrative of the life of Urban VIII., by Pietro da Cortona; a painting of S. Catharine in prison by the Cav. Calabrese; Le Virtù, by Simon Vovetti; two recumbent modern statues, one a sleeping Diana, by Bernini, the other a sick satyr, ascribed to Michelangelo; statues of Juno, Commodus, Junius Brutus with the heads of his two sons, and Tiberius; a half figure of Tiberius in alabaster; a seated statue of Ariadne; a bust of Æsculapius; a young Hercules; a statue of Abundance; a Mars; a Paris, two sarcophagi with the rape of Proserpine in relief; a sarcophagus with a Bacchic scene; a bust, in plaster, of Taddeo Barberini, prefect of Rome, by Bernini; a bust of Minerva, and several other ancient Busts.

The antichamber and dining room.

Returning to the dining room we pass thence to the next room, on the wall of which, to the right as we enter, are two landscapes, by Both. Next follow, on the end wall, David with the head of

The third room.

Goliath, by the Cav. Calabrese; S. Jerom, by Gavedone; the Prayer in the garden, by Lanfranc; Porcia, the daughter of Cato of Utica, and wife of Marcus Brutus, about to swallow burning coals, not to survive her husband, by Guido; the interior of the Pauline chapel, in the Quirinal palace, in the time of Urban VIII.; another painting of Porcia; and the Samaritan woman at the well, by Mons. Valentin, with various small paintings, and a porphyry bust with a head of Urban VIII. in bronze, modeled by Bernini.

**Fourth
room.**

In the fourth room is a large painting of S. Jerom by Salvator Rosa, on the wall to the right, as we enter; and opposite is S. Catharine, by Caravaggio. This room moreover contains fourteen paintings of eminent persons, by Mantegna, a Child, in fresco, by Guido Reni, an ancient mosaic found in Palestrina, representing the rape of Europa, a marble medallion with the profile of Cola di Rienzi, and eighteen other small paintings.

**Fifth
room.**

Over the door of the next room are three landscapes of Both; and the room moreover contains the family of Niobe, and Diana as a huntress, both by Camassei, with several small paintings.

**Sixth
room.**

Over the door of the sixth room is the martyrdom of S. Agnes, by Andrea Sacchi; after which come the martyrdom of S. Andrew, copied from that of Guido in S. Gregorio, with a Madonna by Tintoretto, beneath; a Magdalen, by Camassei; the martyrdom of S. Andrew, copied from that of Domenichino also in S. Gregorio, with the Redeemer, beneath, by Tintoretto: the Baptism of Constantine, by Andrea Sacchi; Agar and Ismael, over the door of the next wall, by Andrea Sacchi; a copy

of the battle of Constantine in the Vatican, by Carlo Napolitano; S. Peter in prison, over the door of the next wall, by Andrea Sacchi; the marriage of S. Catharine, and the hospital of S. Spirito, both by Subleyras, between which is a Magdalen by Camassei; and Jacob with the angel, over the next door, by Andrea Sacchi. Beneath the Magdalen is a Pietà ascribed to Michelangelo; and under the marriage of S. Catharine is Jacob's Vision, by Lanfranc. This room also contains numerous small paintings; and three busts, by Bernini, of Urban VIII., his father, and his unde, the last admirably executed.

Over the door of the seventh chamber is a sacrifice to Diana, by Nicholas Poussin, after which come a feast, by Bassano, with a S. Matthew, by Guercino, beneath it; a large Deposition, by Giacinto Brandi; a domestic scene, by Bassano, with a S. Luke by Guercino beneath; and on the next wall are Don Maffeo Barberini, by Carlo Maratta; a night scene representing the Redeemer in prison, by Bassano; a landscape, by Both, over the door; two paintings on wood, at the side of the mirror, by Mantegna, with the portraits, beneath, of Henrietta, wife of Charles I., by Vandyke, and of S. Charles Borromeo, by Scipione Gaetani; a landscape, by Both, over the next door; the Virgin and Child, by Parmigianino; the Prayer in the garden, by Bassano; and the Slaughter of the Innocents, by Scarsellino. On the next wall are the death of Abel, by Andrea Sacchi, with the Suonatrice of Michelangelo da Caravaggio beneath it; the Samaritan woman, by Romanelli; S. Jerom, by Gherardo delle Notti, with the S. Jerom of Spagnoletto beneath; and, over the next door, a landscape by Both. The large painting of a shipwreck, on the next wall, is by Benedetto Lutti, under which are Agar and Ismael, by Andrea Sacchi; and the family of Bassano, by

Seventh
room.

Eighth
room.

himself; and, at the other extremity of the wall, is a S. Anne by Pietro da Cortona, with a female portrait by Bronzino, and a third painting, by Scarsellino.

To the right, on entering the eighth chamber, are a feast, by Paul Veronese, the martyrdom of S. Apollonia, by Guido Reni, and the Draught of fishes, by Breughel, who executed three other small paintings, in this room, a sea-view, Calvary, and a snow scene. The first large painting is Elias, by Guercino, beyond which are some saints by Pietro da Cortona, and the seizure of the Redeemer, by Scarsellino. On the next wall is the Adoration of the Magi, by Caravaggio; and the next large painting is the famous death of Germanicus, by Nicholas Poussin, with three small paintings, beneath, of the Redeemer appearing to Magdalen, by Albani, a view of Castel Gandolfo, by Claude Lorraine, and a Dead Christ, by Guercino. Beyond the next door is a portrait of the Duke of Urbino, by Mantegna. On the next wall is Titian by himself, with the Repose in Egypt, beneath, by Albani: the next large painting is a portrait of S. Andrew Corsini, by Guido Reni, copied in mosaic in the Corsini chapel, at S. John Lateran's; and the three small paintings beyond it are S. Anthony, raising his father to life, by Andrea Sacchi, a female portrait of a member of the Stuart family, by Vandyke, and the snow scene, already mentioned, by Breughel. On the next wall are a female martyr, by Andrea Sacchi; the angel appearing to the Shepherds, by Bassano; S. Michael, between the windows, by the Cav. d'Arpino; and the remaining large painting is Cain and Abel, by Simon Vouet, beneath which are two small paintings of a landscape, by Gaspar Poussin, and the temptation of S. Anthony, by Fiammingo. On the table between the windows is a well executed bronze head of Nero.

We now retrace our steps, and descend, by the same stairs, to what is called *the Cabinet*, consisting of ^{net} the only rooms generally shown to strangers, during the residence of the family in the palace. The first painting to the left, as we enter, is the famous Fornarina of Raphael; with his name inscribed on her armlet; notwithstanding the superiour beauty of the execution, the countenance has a common expression, unlike the noble mien of the Bella of Titian; next to her is the female captive of Titian. On the next wall are the step-mother of Cenci, by Scipione Gaetani; S. Cecilia, by Lanfranc; and the famous Cenci, by Guido Reni. This portrait of Beatrice Cenci, which is one of the most celebrated in Rome, is said by some to have been taken on the night before her execution, by others to have been painted by Guido from memory after he had seen her mount the scaffold; and is thus described by the poet Shelley: "The picture of Beatrice is most interesting, as a just representation of one of the loveliest specimens of the workmanship of Nature. There is a fixed and pale composure upon the features; she seems sad, and stricken down in spirit; yet the despair thus expressed is lightenend by the patience of gentleness. Her head is bound with folds of white drapery; from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed. Her forehead is large and clear; her eyes, which we are told were remarkable for their vivacity, are swollen with weeping, and lustreless, but beautifully tender and serene. In the whole mien there is simplicity and dignity, which, united with her exquisite loveliness and deep

sorrow, are inexpressibly pathetic. Beatrice Cenci appears to have been one of those rare persons in whom energy and gentleness dwell together, without destroying one another: her nature was simple and profound. The crimes and miseries in which she was an actor and a sufferer, are as the mask and the mantle in which circumstances clothed her for her impersonation on the scene of the world. „ The terrible tragedy which has invested this picture with peculiar interest is well known. On the third wall are Adam and Eve driven out of Paradise, by Domenichino; a landscape by Claude Lorraine, with his name inscribed on it; and a small landscape, above it, by Albani; and, on the remaining wall, are Christ arguing with the Doctors, painted, in 1506, by Albert Durer, as is inscribed on the canvas; the Jews erecting the Tabernacle, by Breughel; and, above it, the Virgin and Child by Giovanni Bellino.

In the next chamber, the first painting to the left on entering, is Joseph solicited by the wife of Putiphar, by Belliverti; next are two Bacchanalian scenes, by Albani, and a Holy Family, by Andrea del Sarto. The Holy Family, on the next wall, is of the school of Raphael; the Pygmalion is by Balthasar Peruzzi; and the marriage of S. Catharine is by Innocenzo da Imola. On the next wall are the Virgin and Child, by the same Innocenzo da Imola; a Holy Family, by Francesco Francia; a Virgin and Child, by Giovanni Bellino; and above are two paintings of Diana with her Nymphs, and Diana seen by Actaeon, both by Albani.

On returning to the area in front of the palace and turning to the left, we observe at the extremity of the court, affixed to the wall to the rere of the palace, a fragment of an inscription which will not fail to interest the British traveller. It is part of the dedication of



PALAZZO BORGHESE

the buried arch of Claudius in the piazza Sciarra, described in its proper place, and erected to that emperor by the Senate and Roman people in honour of his conquest of Britain and the Orkneys. The inscription with its modern restorations is as follows:

TI . CLAVDIO . DRVSI . F . CAESARI
 AVGVSTO . GERMANICO
 PONTIFICI . MAXIMO . TRIB . POT . IX
 COS . V . IMPERATORI . XVI . P . P
 SENATUS . POPVLVSQVE . ROMANVS . QVOD
 REGES . BRITANNIAE . PERDVLES . SINE
 VILLA . IACTVRA . CELERITER . CAEPERIT
 GENTESQVE . EXTREMARVM . ORCHADVM
 PRIMVS . INDICIO . FACTO . R . IMPERIO . ADIECERIT .

The Barberini library will be found noticed in its proper place.

PALAZZO BASSANO. It adjoins, to the north, Palazzo the church of S. Marcellus, and was erected by the ar- Bassano-
 chitect, Tommaso de Marchis. It originally belonged to the Cesi family: its late proprietor was D. Emmanuel Godoi, the Prince of Peace; and it is now occupied by the Costa family. The building is heavy; has a mean entrance; but is of immense extent, as may be seen in the narrow street of the *Tre ladroni*.

PALAZZO BERNINI. This palace is situate near Palazzo the church of S. Andrea delle fratte; and had been oc- Bernini.
 cupied by the famous Bernini, from whom it takes its name. It still belongs to one of his descendants; but its treasures of art have been almost all sold, and dispersed in various directions.

PALAZZO BORGHESE. This spacious palace, Palazzo which is one of the largest in Rome, and particularly rich Borghese.
 in paintings, is situate in a piazza of the same name, near the church of S. Lorenzo in Lucina; was commen-

ced by Card. Deza, in 1590, after the designs of the elder Lunghi; and, having been purchased by Paul V. for his family, it was finished by order of that Pontiff, on the plan of Flaminio Ponzio, who erected its continuation towards the Ripetta, an anomalous appendage, which has given to the palace the name of *cembalo di Borghese*. The principal front erected by Martino Lunghi, although otherwise correct, is degraded by its under and upper attics. Its court is enclosed and decorated with under and upper colonnades, formed by coupled granite columns, sustaining arcades, the lower of the Doric, the upper of the Ionic order, amounting in all to ninety-six; and in the under porticos are several ancient colossal statues. To the rear of the court-yard is a little area, beyond which is a small garden, the former adorned with statues, the latter with statues, flowers and fountains. The principal entrance to the interior of the palace is that to the right, as we entered the court-yard; and the entrance to the noble picture-gallery is from the portico to the left, beyond the side entrance. As the custodi are always in attendance when the gallery is open to strangers, and as each room is moreover supplied with printed catalogues of its contents, amounting in all to 524 objects of interest, we shall confine ourselves to the indication of the paintings and other objects most worthy of attention, as they now stand (a). *First room* 1. Holy Family, by Andrea del Sarto. 2. Head of a Prophet, by Caracci. 3. The Trinity, by Bassano. 17. Sketch of a Holy Family, by Raphael, in his first manner. 18. S. Francis, by Cingoli. 22. The Baptist in the desert, by Paul

(a) We have been given to understand that the paintings are about to be arranged chronologically; but we cannot anticipate future contingencies.

Veronese. 23. Moses with the Tables of the Law, by Guido, in the manner of Guercino; and 27. The Adoration of the Magi, by Bassano. *Second room* 1. A Deposition from the Cross, by Federico Zuccari. 2. Another Deposition, by Benvenuto Garofalo. 14. A portrait, by Vandyke. 24. The sports of Diana and her Nymphs, a famous painting by Domenichino. 26. David with the head of Goliath, by Michelangelo da Caravaggio. 35. A landscape, by Paul Potter. 39. S. Catharine of Sienna in ecstasy, supported by Angels, by Agostino Caracci. *Third room*. 5. Julius II, by Giulio Romano. 7. A half-portrait, in caricature, by Annibal Caracci. 8. Pordonone and family, by himself. 15. A portrait, by Andrea Sacchi. 24. A small portrait of Raphael, by himself. 27. An *Ecce Homo*, by Zuccari. 38. The three Graces binding a Cupid, by Titian, admirable for colouring. 49. S. Francis, by Annibal Caracci. 43. The Madonna of Sassoferata. 47. The Virgin and Child with two Saints, by Francesco Francia. *Fourth chamber*. 1. A small portrait, by Titian. 4. and 5. Two Apostles, by Michelangelo, some of his earliest productions. 6. A small portrait, by Andrea Sacchi. 9. A Madonna, by Guercino. 16. A Saint, by Caravaggio. 21. A young man with a basket of flowers, by Michelangelo da Caravaggio. 24. A Saint, by Caravaggio. 26. Raphael's famous Deposition from the Cross. 32. A Sibyl by Domenichino. 34. A Visitation, by Rubens. *Fifth chamber*. 4, 5, 6 and 7. The four Seasons, by Albani. 22. The Resuscitation of Lazarus, on slate, by Agostino Caracci. 25. A small Theniers. 28. The Baptist, a copy by Giulio Romano from that of Raphael in Florence. 29. S. Anne and the Virgin and Child crushing the head of the serpent, by Michelangelo da Caravaggio. *Sixth room*. 3. Magdalen, by Annibal Caracci. 5. The Redeemer crowned with thorns, by Annibal Ca-

racci. 12. Judith, representing the wife of Titian, by Titian. 22. and 23. Two landscapes, by Gaspar Poussin. 24. A portrait, by Michelangelo da Caravaggio. 25. Head of S. Francis, by Annibal Caracci. 28. Head of S. Thomas, by Agostino Caracci. 33. The Flagellation at the pillar, designed by Michelangelo and executed by Sebastiano del Piombo. *Seventh room.* On the mirrors that line the walls the children are by Giroferi, the flowers by Mario dei Fiori; and in the centre of the room is a circular table composed of various marbles and brecchie. *Eighth room.* 2. and 3. Small landscapes, by Paul Bril. 12 and 13. Small landscapes on brass, also by Paul Bril. 20. and 21. Small paintings by Breughel. 24. and 25. Small landscapes by Paul Bril. 34. S. Francis in the desert, by Paul Bril. 35 and 36. Small landscapes by Paul Bril. 38. A Pietà on slate, by Ludovico Caracci. 44. Orpheus, by Paul Bril. 48. Sketch of a head in fresco, by Domenichino. 56. A small painting by Breughel. 64 Do. 66. A small landscape by Breughel. 74. A small painting, by Breughel. 86. Adam and Eve, designed by Raphael, and executed by the Cav. D' Arpino. 93. The woman caught in adultery, by Pietro Perugino. 94. The Redeemer, by Andrea del Sarto. 101. A small landscape, by Breughel. 107. The Virgin and Child with S. Francis, by Pietro Perugino. *Ninth room.* All the frescos are by Gio. Francesco Bolognesi; and in the centre of the room is a small modern copy, in bronze, of the famous Toro Farnese. Returning to the room of the mirrors, we find at its left extremity a door to the right opening into the *Tenth room.* 1. S. Dominick, by Titian. 2. The Deposition from the Cross, by Vandyke. 4. The Virgin and Child, by Agostino Caracci. 9. The portrait of a Cardinal, by Raphael. 11. The Virgin and Child, by Giulio Romano. 13. Judith in

prayer, by Elizabeth Sirani. 15. Caesar Borgia, by Raphael. 18. A Holy Family, by Giulio Romano. 20. The Virgin and Child, by Pietro Perugino. 31. Sacred and Profane Love, the former a heavenly form undraped, the latter a lovely female in splendid attire, both by Titian. 38. A Deposition, by Pietro Perugino. 39. A Virgin and Child, by Sassoferrato. 51. A sea view by Paul Bril. *Eleventh room.* 2. The Resuscitation of Lazarus, by Benvenuto Garofalo. 5. The Prodigal Son, by Guercino. 12. Magdalen, by Andrea del Sarto. 13. The Virgin and Child, by Pietro Perugino. 17. The Virgin and Child, by Giulio Romano. 18. Sampson bound to the column of the temple, a sketch by Titian. 21. Venus in the bath, by Giulio Romano. 40. Danae, by Correggio. 42. The Redeemer, by Vandyke. 46. A small landscape, by Breughel. 48. A portrait by Albert Durer. 53. Orpheus, by Michelangelo da Caravaggio. 54. A Madonna, by Carlo Dolci. 57. The Redeemer, by Carlo Dolci. *Twelfth room.* 1. Virgin and Child, by Carlo Dolci. 2. Virgin and Child, by Andrea del Sarto. 5. A Holy Family, by Giulio Romano. 6. A Holy Family, by Andrea del Sarto. 10. The Fornarina of Raphael, copied by Giulio Romano. 12. Lot and his two daughters, by Gherardo delle Notti. 36. A Pietà, by Bassano. 41. The Virgin and Child with S. John, by Titian.

Opposite the left side-entrance of this palace is the palazzetto Borghese, a spacious edifice originally erected by Antonio dei Baptistis as the residence of the familia, or domestics and trades-people of the palazzo, and now let to lodgers.

The palazzetto Borghese.

PALAZZO BOLOGNETTI. This palace stands in the piazza del Gesù, opposite the Altieri palace; was originally built by the Cav. Fuga for the Petroni; and

The Bolognetti palace.

now belongs to the Bolognetti, family. Its front betrays the characteristic bad taste of the architect.

The Bracciano palace.

PALAZZO BRACCIANO. This palace is situate about the middle of the via Condotti, to the right on ascending from the Corso; and its principal entrance is in the via di Bocca di Leone. It had been first erected by Gio. Antonio de Rossi for the Nunez family; was subsequently purchased by Lucian Buonaparte, Prince of Canino; and now belongs to D. Marino Torlonia, duke of Bracciano, who has improved it considerably. Its architecture is characterized by regularity and simplicity.

The Brancadoro palace.

PALAZZO BRANCADORO. This palace stands to the left on entering the piazza Colonna from the Corso. It had belonged to the Bufalo family, from whom it passed into the hands of the Niculini of Florence; and it is now a board and lodging house. By some it is said to have been erected after the designs of Francesco Paparelli, by others, after those of Giacomo della Porta, and is so much admired for its simplicity and symmetry that its front has been engraved by Falda, as may be seen in his collection of palaces, brought out under the eye of de Rossi.

The Braschi palace.

PALAZZO BRASCHI. This palace is situate between the via Papale and the piazza Navona, and was erected by the Cav. Cosimo Morelli by order of Pius VI., *Braschi*, of Cesena. The edifice is solid and imposing; but the exterior is unarchitectural in its decoration. Ascending the staircase, one is struck by its imposing effect, forming as it does a colonnade decorated with columns of red oriental granite and variegated marbles, of symmetrical design. Among other statues in this palace is the famous colossal Antinous, found at S. Maria della Villa, near Palestrina, the site of a

villa built by Adrian ; it is of Greek marble , and measures eleven feet in height. It also contains some valuable paintings , among which are the Marriage of Cana , by Benvenuto Garofalo ; Sampson and Dalila , by Caravaggio ; the woman caught in adultery , by Titian ; a Madonna , by Morillo : a copy , by Caracci , of a Holy Family by Raphael ; a Lucretia , by Paul Veronese etc.

Mutilated
statue of
Pasquin :
his witticisms.

At the western extremity of the palace is throned on a lofty pedestal the mutilated statue of the notorious Pasquin ; whose name , perpetuated in the term pasquinade , is of more than European celebrity. Bandinucci , in his life of Bernini , tells us that it was considered by that sculptor one of the finest relics of antiquity ; and notwithstanding the injuries it has sustained , enough remains to justify his opinion. By some it is supposed to represent Menelaus supporting the body of Patroclus ; by others , among whom is Maffei , it is thought to be Ajax supporting Menelaus ; but its modern name it derives from one Pasquin , a witty tradesman , who kept a shop near , which was the rendezvous of the gossips of the city , and from which their satirical witticisms obtained a ready circulation. The statue of Marforio , formerly in the forum of Augustus , near the arch of Severus , had been his ancient respondent , until the incarceration of that offender within the court-yard of the Capitoline museum , where he is now obliged to be content with the otium cum dignitate. The Pope wished also to extend the severe sentence of perpetual incarceration to his more guilty accomplice , the subject of this brief memoir ; but the Duke of Braschi , the feudal lord of the culprits , protested against the Papal usurpation ; and Pasquin has since enjoyed uninterruptedly a monopoly of sarcasm and satyr. Subsequently Adrian VI. sought to silence him effectually , by having him sa-

crificed as a holocaust to the offended Manes of so many priests, prelates, princes and Popes, and his ashes ignominiously cast into the Tiber; but one of the Pope's friends, Ludovico Suessano, saved him from the ignoble fate of "the Last of the Romans" (a), by suggesting that his ashes would turn into frogs, and croak more loudly than before. Since then Pasquin has enjoyed entire impunity. Nay, such is the estimation in which the old offender is held that he is now deemed the most faithful organ of public opinion: there is scarcely an event of importance on which he does not pronounce judgment; and his adjudications, which are never uttered except when there is a "nodus vindice dignus", are regarded by his follow-citizens as part of their social system. To take no notice of so renowned a personage might appear a *serious* omission. Whilst however we give insertion to a few of his jeux d'esprit, altho' no enemies to the "lautae facetiae", we are less influenced by admiration of sarcasm or satyr than by a wish to present to the reader the impersonation of Roman wit, as evidenced in his epigrams and repartees—His distich on the appointment of Holstein and his two successors as librarians of the Vatican is historically interesting. Holstein, one of the most learned men of the XVII. century, had abjured protestantism, and was succeeded in his office of Librarian by Leo Allatius, who had been a Greek schismatic, and who was in turn succeeded by Evode Assemani, a Syrian, events which Pasquin thus noticed:

"Praefuit haereticus; post hunc schismaticus; at nunc Turca praeest: Petri Bibliotheca Vale,"!

(a) The mangled body of Rienzi was ignominiously burnt in the mausoleum of Augustus.

We agree with Doctor Johnson in deprecating the desecration of the Sacred Scriptures to witticisms; but we are disposed to pardon Pasquin, when to Urban VIII.; excommunicating all who should take snuff in the churches of Seville; he applied the beautiful passage in Job. "Against a leaf, that is carried away with the wind, thou showest thy power, and thou pursuest dry stubble." On the marriage of a young Roman named Cesare to a female called Roma, Pasquin gave the following witty caution: "*Cave Caesar, ne tua Roma Respublica fiat*", to which the husband replied in the same spirit: "*Caesar imperat*"; but Pasquin would not be outdone and answered: "*Ergo coronabitur*", an allusion which may be illustrated by the reply of the celebrated Father O'Leary to a French infidel, who, pretending a scrupulous respect for the abstinence enjoined by the Catholic Church, asked him if he might eat snails on a friday, to which that learned and witty Irishman answered: "By all means, Sir; but", alluding to a recent matrimonial mishap of the Frenchman, "beware of the horns". On occasion of the visit of the Emperor Francis to Rome appeared the following epigram: "*Gaudium Urbis; Fletus provinciarum; Risus mundi*". Benedict XIV. visited a new theatre before it was opened to the public, and next morning appeared over the door by which he had entered: "*Porta Santa: Indulgenza Plenaria per tutti che entrano*". The spirit of Pasquin has sometimes found its way into other climes. An Italian, surprised to see the columns in front of Carlton House supporting nothing, questioned them as to their occupation: "*Care colonne! che fate qua?*" to which they innocently replied: "*Non sappiamo in verità*". The proceedings of Pius VI. were often treated by Pasquin with considerable seve-

riety. The frequent recurrence on the Vatican monuments of the inscription recording the munificence of the donor Pius VI., was satirized during a bad harvest in his reign by the exhibition of the loaf, which had diminished considerably in size, and the inscription, “*Munificentia Pii Sexti*”; but the best apology for the Pope is the simple fact that he enriched the museum with more than 2000 statues, and built from their foundations the Hall of animals; the gallery of the Muses; the circular Hall; the Hall of the Greek Cross; the Hall of the Biga; the Grand Staircase, and other portions of the Vatican museum, which are among the most splendid works of Papal times. When the Sacristy of S. Peter’s was completed, the following inscription was placed near one of the entrances, where it still remains over the central arch next the ancient site of the Vatican obelisk: “*Quod pro Vaticani templi majestate vota publica flagitabant, Pius VI., Pont. Max. coepit perfecitque, anno Dom. 1780, pontificat. VI. ,;*” to which Pasquin replied:

“*Publica! mentiris, non publica vota fuere,
Sed tumidi ingenii vota fuere tui*”.

When Canova exhibited his draped figure of Italy for the monument of Alfieri, during the French occupation, Pasquin observed:

“*Questa volta Canova l’ha sbagliata;
Ha l’Italia vestito, ed è spogliata*”.

The following dialogue is in the same patriotic spirit:

" I Francesi son tutti ladri;
Non tutti--ma Buonaparte".

Lord Byron has said of Mezzofanti that he should have been interpreter at the tower of Babel; and when that Polyglot was made Cardinal, Pasquin, who probably had never heard the observation of Byron, applied the same idea to Rome, by observing that "Babel, no doubt, wanted an interpreter". When the columns were being erected in front of the present post-office, Pasquin, alluding to the reduced finances of the Pope's exchequer, observed: "Crescono le colonne; diminuiscono le colonnate". On the recent marriage of the young princess Colonna to a member of a new but wealthy Roman family, Pasquin observed, that it was an old column (Colonna) with a new capital.

PALAZZO BUONAPARTE. This palace stands to the right on entering the piazza di Venezia from the Corso, and had been the residence of Madame Letizia, the mother of Napoleon, who ended her days within its walls, and from whom it passed by inheritance to its present proprietor, D. Carlo Buonaparte, prince of Canino, son to Lucian, brother of Napoleon, and married to his cousin, the daughter of Jerom Buonaparte. It was built in 1660 from the designs of Giov. Ant. de Rossi, and is a solid, symmetrical structure with suitable decorations, save the pediments of the windows, which are capricious and somewhat heavy. It contains some modern pictures connected with the reign of Napoleon, several portraits of the family and of his Generals, and a zoological museum and library formed by prince Canino, better known as Charles Lucian Buonaparte.

The Buonaparte palace.

The Caffarelli palace.

PALAZZO CAFFARELLI. It stands on the western extremity of the Capitol; was erected for the dukes Caffarelli by Gregorio Canonica, a pupil of Vignola; and commands a good view of the antient and modern city.

The palace of the Card. Arch-priest.

PALAZZO DEL CARDINAL ARCIPRETE. This small isolated palace stands nearly opposite the porta S. Marta or side-entrance to S. Peter's, and is remarkable only as having been erected by Card. York, as his official residence while archpresbyter of S. Peter's.

The Cenci palace.

PALAZZO CENCI. This ancient residence of the Cenci family stands on the ruins of the theatre of Balbus, in the via de' Cenci, opposite the southern side-entrance of the church of S. Maria del Pianto. It is an irregular and gloomy pile, and is in part converted into a cloth manufactory and in part into barracks. Its second floor is the residence of the celebrated Overbeck, an eminent German painter, a zealous convert to Catholicity, and one of the first masters of the cinquecento or revived school of Christian art. The gloomy aspect of the ruinous court-yard of this palace well accords with the terrible tragedy which has given such awful interest to the Cenci family.

The Cesarini palace.

PALAZZO CESARINI-SFORZA. It is situate in the via Sforza on the site of the *Cancelleria Vecchia*, which belonged to Card. Borgia, afterwards Alexander VI., who, when raised to the pontificate, transferred it to Card. Sforza, from whom it decended to the dukes Cesarini-Sforza, by whom it was rebuilt in the last century on the plan of the Cav. Pietro Passalacqua of Messina. It contains some antiquities, and a few valuable paintings.

The Chigi palace.

PALAZZO CHIGI. This large palace is situate in the Corso; and has two fronts, the principal one look-

ing towards the Corso, the other towards the piazza Colonna, the latter generally closed. Its erection was successively superintended by Giacomo della Porta, Carlo Maderno and Filippo della Greca. Its vestibule and court are on a grand scale; and at the extremity of the court is a pretty fountain of the acqua di Trevi. At either side of the great stairs, by which we ascend, are two Imperial busts: on the first landing are two ancient female busts; and before the servants' hall, is a large marble dog of good ancient sculpture. The door to the right, on entering the hall, opens into the *first room*, in which are two male busts, said to be of Brutus and Cassius, and two female busts, said to be of Agrippina, the mother, and Poppea, the wife, of Nero; also Life and Death, by Bernini, the former under the form of a sleeping child, the latter, of a human skull, both of white marble, on two cushions of pietra di paragone or Lydian marble. Over the four corresponding doors are paintings of the Four Seasons, by Carlo Maratta. On the wall to our right, as we entered, are a fresco of the XV. century, representing the Three Graces; Narcissus, by an unknown hand; SS. Peter and Paul, in the act of writing, in the manner of Guido; Nymphs bathing, by Fiammingo; two angels playing on musical instruments, by Luti; a large painting of S. Francis in the desert, by Baciccio; a landscape, by Cerquozzi; and the Virgin and Child, by an unknown hand. On the next wall are the Virgin and Child, of the Florentine school; the Young Saviour, by Ciro Ferri; a portrait of Dante, of the Florentine school; a landscape, by an unknown hand; a portrait of Alexander VII., by Elizabeth Sirani; the Virgin and Child with S. John, by Andrea del Sarto; S. Francis with the Virgin and Child, by an unknown hand; and a

portrait of Petrarch, of the Florentine school. Over the third wall are Joseph's dream, by an unknown hand; a battle, by Borgognone; a dog-fight, by Carravaggio; and the Assumption, by an unknown artist. Over the remaining wall are Joseph explaining the dreams, in prison, by Cerquozzi; S. Peter healing the lame man, by Carlo Venetiano; Peace and Justice, near the recumbent statue of Life, by Titian; a half figure of S. Jerom, by an unknown hand; and Joseph sold by his Brethren, by Cerquozzi. *Second room.* To the right, on entering, is a statue of Venus, copied by Menophant from one in Troas, found on the Palatine; a terminal Mercury, with a modern head; and an Apollo, with a laurel branch, as the god of medicine. Over the door by which we entered are S. Antony, S. Paschal and S. Cecilia, by Garofalo; and S. Francis in prayer, by Guercino. On the next wall are S. John drinking at a fountain, in the desert, with a lamb beneath, by Caravaggio; the Ascension of our Lord, by Garofalo; and S. Bruno, by Mola. On the third wall are Magdalen, by Guercino; and S. Bartholomew, S. John with other figures, by Dosso Dossi of Ferrara. On the remaining wall are S. Cecilia, with an angel, over the window, in the manner of Guido; a Nativity, by an unknown hand; and two half-figures, by Fiammingo. *Third room.* Over the door, the Guardian Angel of Pietro da Cortona; next, to the left, the Virgin and Child, by Ciro Ferri, under which are a Dead Christ, and a much admired penitent Peter, both by A. Caracci; next wall, below, the woman caught in adultery, by Carlo Veneziano, and Sampson engaged with the lion, by Gennari, a nephew of Guercino; over both, the battle of the Romans and Veientes, by Arpino; next, above, a sacrifice to Bacchus, by Romanelli,

beneath which is the battle between the Trojans and Greeks, well executed by Salvator Rosa; the Virgin and Child and some Saints, by Procaccini; the young Saviour with angels bearing the emblems of the Passion, by Albani, above which is the combat of the Horatii and Curiatii, by Arpino. Next wall, above, B. Bernard Tolomei of Sienna, by Andrea Sacchi, beneath which are the Virgin and Child with two angels, a beautiful cinquecento, by Paris Perugino, and a Holy Family, by Beccafume; over next door, an excellent S. Francis, by A. Caracci; next, below, the Adoration of the Magi, by Mazzolini; the Saviour at the pillar, by Alloccini, master of Claude; portrait of Laura, by the master hand of Paul Veronese; and Venus and Cupid, by Allegrini; between the next windows, a Pietà, by Elizabeth Sirani; next between the windows, the penitent Magdalen, by Spagnoletti; over the Pietà, Cupid punished, by Baglioni; portrait of Barocci, by himself; the Genius of painting also by Baglioni; on next wall, below, a small fresco of the B. Virgin, by Lippi; a half-portrait, by Mantegna; the Infant Saviour in fresco, by Lippi; a small portrait of Raphael, by one of his pupils; and lastly a Holy Family, by Barocci. *Fourth chamber.* It contains family portraits, by ordinary hands, of princes, princesses, Cardinals and Popes, among which is that of the only Pope of the family, Alexander VII. *Chigi. Fifth chamber.* Over the door, S. Sebastian, by Baciccio; below to the right of the door, our Lord holding in his hand the image of Caesar, an admired work of Titian's; emblems of the Church, by Orbetto; a Holy Family, by Barocci; to the right of the door, above, Archimedes, by the Cav. Calabrese, under which is the Translation of the Ark, by Palma; next wall, below, Joseph explaining

the dreams of his two follow-prisoners , a much admired work, by Michelangelo da Caravaggio , above which is a Charity, by Arpino ; over next door , the Incredulity of S. Thomas , by A. Caracci; below , the Flight into Egypt, by Barocci, above which are Magdalene with a vase of unguents, of the Lombardy school, and an excellent portrait of Pietro Aretino, by Titian; a large painting of a Satyr disputing with a Philosopher, by Salvator Rosa , beneath which are an admired Holy Family, by N. Poussin , Melchisedech, by Ercole Grande of Ferrara, and three pretty children, by N. Poussin; the Conversion of S. Paul , from the master hand of Domenichino , above which are a female portrait , by Pontorino, and a male portrait, by Tintoretto ; over next door, Joseph's dream , by Luca Giordano; a Glory with Saints , by Giacomo Palma , beneath which is a Deposition, by Padovanino ; over next door, a Repose in Egypt, by Luca Giordano; below, a Deposition , by N. Poussin , above which are a small male portrait, by Titian, and a female portrait , also by Titian; next large painting , the Flagellation , by the master hand of Guercino, beneath which are the Baptist in the desert by Luca d'Olanda, and the toilette of Venus , by Albani; next, below , a famous Assumption, by Guercino, over which are two good portraits , the first by Tintoretto, the second by Titian; over next door, Divine Wisdom , by Andrea Sacchi; over opposite door, Diana and Endymion, of the French school; large painting of a Bishop giving alms , by Carlo Veneziano, under which are the Virgin and Child, by Ghirlandajo; between next windows, the marriage of S. Catharine, by Sodoma, over which is S. John pointing out the Saviour, by Barocci; next between the windows, the Virgin and Child, by Albani, over which is a good por-

trait of S. Peter, by Lanfranc; next between the windows, the Infant Saviour reposing, by the master hand of Guido; above which is S. Jerom, by Lastaldes; next, between the windows, Holy Family, by Pierin del Vaga, above which Last Supper, by Romanelli; beyond the last window, below, the Virgin and Child, of the Florentine school, above which is the Assumption by Zeman—On the second floor is a cabinet, in which are preserved original designs by Giulio Romano, Bernini Sacchi etc., and an ancient mosaic, representing birds.

PALAZZO CICCIAPORCI. It is situate to the righth about midway in the via de'Banchi Nuovi, a street directly opposite the ponte S. Angelo; is said to have been erected by Giulio Romano in 1526; and is admired for its architecture.

The Ciciaporci palace.

PALAZZO COLLIGOLA. It is situate in the via della Stamperia Camerale; and was erected by Borromini, who constructed its winding stairs in form of an inclined plane.

The Colligola palace.

PALAZZO COLONNA. It is situate in the piazza de' SS. XII. Apostoli, and is one of the largest palaces in Rome. It was commenced by Martin V., *Colonna*; was enlarged and embellished by several princes and cardinals of the same illustrious house, had been in the XV. century the residence of Andrew Palaeologus, emperor of the East, during his visit to Rome; and in the XVI. was inhabited by Julius II., *della Rovere*. Its outer front, erected by Nicholas Michetti, having been built low, lest it should obscure the interior front, and being now converted into mean shops, degrades the exterior of the edifice, as seen from the piazza. Two gateways give admission to its spacious court-yard, which is the largest in Rome. Ascending its stairs we meet the statue of a captive barbarian king; and opposite the en-

The Colonna palace.

trance to its hall is a beautiful porphyry basrelief of the head of Medusa, said to resemble Nero. In the large entrance hall, in a nich at the left extremity, is a colossal bust; and over the two doors to the right are two angels painted by Arpino. In the next room are Brussels tapestries, of which that to the left as we enter represents Moses having caused water to issue from the rock, opposite which is the Brazen Serpent; and on the two other walls are Moses found by the daughter of Pharaoh, and Moses before the burning bush. In the second antecamera the four tapestries are, to the left Catharine of Medici inspecting the plan of an edifice, opposite which is Rome dispensing civil and military honours; and, on the two other walls, Constantine mounted before some amphitheatre, and two allegorical paintings. Over the doors are the Death of Abel, the Death of Cleopatra, the Judgment of Solomon, and Rebecca at the well, the first by Valentin, and the three last by Muratori. *First hall of paintings.* The last Contestabile Colonna having died without male issue, in 1818, bequeathed twelve paintings to his three daughters, the Princesses Barberini, Rospigliosi and Lante, among which were the Adam and Eve, by Domenichino, now in the Barberini collection; Leda in the bath, by Correggio; and a large landscape with a temple of Venus, by Claude, both now in the Rospigliosi palace; and the Virgin and Child, by Raphael, sold by Duke Lante to the king of Prussia for 8000 scudi, and now in Berlin. Notwithstanding the irreparable loss of these masterpieces, the Colonna collection will be found to possess many paintings of great merit. To the right on entering this first hall is a sketch of Coriolanus approaching Rome, by Girolamo da Bagnacavallo, over which is the Nativity of the Virgin, by Passignano. Over the door

is the Mater Addolorata, by Battista Naldini, a pupil of Michelangelo's. The large painting on the wall to the left, as we entered, is a sketch of a Holy Family, by Parmigianino, beneath which is the Virgin and Child, by Filippo Lippi of Florence, a Holy Family by Innocenzo da Imola, a pupil of Raphael's, and the Virgin and Child, by Alessandro Botticella of Florence. *On the wall opposite the windows* are two large landscapes with Herminia and the shepherds, from Tasso, by Francesco Albani, between which is the Virgin and Child and the Baptist, a celebrated work by Giulio Romano. Under the first landscape is a small Crucifixion, of the German school; next, a much admired Holy Family, by Bernardino Luini, a pupil of Leonardo da Vinci; an interesting portrait by John Sanzio, the father of Raphael; S. James, of the school of Mantegna; Jesus in the garden, an admired painting by Dosso Dossi of Ferrara; Lucretia, of the Flemish school; Maria Mancini Colonna, of the time of Lewis XIV., by Neccia; a sketch of Esau and Jacob, by Rubens; the Redeemer risen from the tomb with the instruments of his Passion, of the German school. *Next wall:* two paintings on wood of the Mater Adolorata, and of the Virgin and Child, with medallions of the mysteries, by John of Bruges, the inventor of oil painting, between which is the Virgin and Child, on wood, by Vincenzo Catena, a pupil of Bellini. Above is the Resurrection of our Lord, with several members of the Colonna family rising from their tombs, by Peter of Cortona. Over the next door is Moses with the Tables of the Law, a celebrated painting by Guercino. The remaining large painting represents various figures with numerous accessories, well executed by Gio. Bened. Castiglione of Genoa. The *next chamber* is the camera del Trono, the walls of which are lined with

damask. *Third chamber.* To the right, next the window, beneath, is a half-figure of S. Agnes, by Guido Reni, above which is a famous Madonna, by Sassoferrata; an *Ecce Homo*, by Bassano; and a portrait of the school of Holbein. Next file, an admirable Annunciation in two paintings by Guercino; S. Bernard, by Giovanni Bellini; a portrait, by Fernandez, a Spaniard; and another half-portrait, by Luke of Holland. Over the door is the Virgin presenting the scapular to some Religious, by Scarsellino of Ferrara; a Holy Family, by Bronzini; beneath which is a portrait of the celebrated Panvinio of the Order of S. Augustin, sometimes misnamed Luther, by Titian. At the opposite side of the mirror is another superb portrait of an unknown person, misnamed Calvin, by Treviso of Venice, above which is a portrait of the wife of Paul Veronese as S. Cecilia, by Paul Veronese. On the wall opposite the windows are the Rape of Europa, by Albani; S. Jerom in the desert, by Giovanni Spagna, a pupil of Perugino's; and S. Sebastian, with the Virgin and Child and some Saints, by Paris Bordoni, a pupil of Titian's. The under range of smaller paintings on this wall are, beginning to the left, the Guardian-Angel of Guercino; a person playing the spineta, by Tintoretto; the Virgin and Child, by Dom. Poulego, a pupil of Andrea del Sarto; an admirable caricature of a peasant eating beans etc., by Annibal Carracci; and the Resurrection of Lazarus, by Francesco Salviati. *Next wall:--* Portrait of Lorenzo Colonna, by the celebrated Holbein; above, a Deposition, by Bassano; S. Charles Borromeo at night, by Daniel Crespì, under which is a superb portrait, by Paul Veronese. Over the next door is a Holy Family, by Bonifazio of Venice. Between the two windows is the Death of Abel, a famous work by Andrea Sacchi, beneath which are two portraits, by Tintoretto.

The gallery, commenced by Antonio del Grande and terminated by Giròlamo Fontana, is the noblest hall in Rome, being upwards of 220 feet in length by about 40 feet in breadth, including its two vestibules, one at each end, adorned with columns and pilasters of giallo antico. *First Vestibule*: This vestibule contains thirteen landscapes in distemper by Gaspar Poussin, four affixed to the wall to the left, as we enter, five opposite the large window, two small ones over the lateral windows, and two on the remaining wall. To the left as we entered is what is called the scrigno delle gioie, the wood of which is ebony, and the ornaments are pietre dure of Florence on a ground of lapislazzuli, decorated with twelve small Ionic columns of *plasma of amethyst*, and with jewels, topaz's and other precious stones, all sustained by three statues of ebony and surmounted by eight small statues of gilt bronze. To the right of the scrigno are a landscape by Vandaveld, a pupil of Claude's: to the left are a doge of Venice by Canaletto and a landscape of the school of Claude; and David and Abigail by Brèwen, of the Brèughel school; and above it are the Redeemer appearing as a gardener to Magdalen, by Matthew Bril, and Joseph sold by his Brethren, by a Flemish artist. On the opposite side is an *armario*, with twenty-eight reliefs in ivory, the small ones taken from the Old and New Testaments, the large central one from Michelangelo's Last Judgment, and the work of two German brothers, Francis and Dominic Stainart, who lived about two centuries ago, and worked thirty years in this palace for the family. The armario is sustained by two slaves, carved in hazle-wood. On the wall over it are two large landscapes, by Ori-zonte, between which are Apollo and Daphne, by Nicholas Poussin. To the right is a battle, by Vovermans,

to the left a hunt, of the same school; and under the battle are three paintings, that in the centre, a night scene representing the burial of Eteocles and Polynices, by Paul Bril, to its right the Flight into Egypt, by Van-Everdingen, and to its left a landscape by Breughel. To the left of the armorio are two other small paintings, one the Roman Forum and the Stoning of S. Stephen, by Frank-Flor, the other the sport of hawking, by Nicholas Borghese. At the left of the large window is a Neapolitan sea view, by Salvator Rosa, to the right, the Preaching of the Baptist, by Michelangelo Cerquozzi, called *il Bamboccio*; and above both are landscapes, by Orizonte. Near the second side window is the spoiling of the slain after battle, by Jean Le Duc. We now enter *the great hall*, on the cieling of which is painted the battle of Lepanto, which procured Marc-Antonio Colonna the honour of a modern triumph in the Capitol, and reflects such glory on the name of Colonna, by Coli and Gerardo of Lucca. To the left on entering is a statue of an Amazon, succeeded by one of Trajan, after which comes a noble painting of the Assumption, by Rubens, above which are four portraits of botanists in one painting, of the Venetian school, and a S. Jerom, by Spagnoletto. On the table are busts of Antoninus Pius and Septimius Severus, together with a Venus, the toro Farnese and an ancient Satyr, the three in bronze. This mirror and the other three that adorn the hall are painted with flowers by Mario de' Fiori, and with children by Carlo Maratta, ingeniously contrived to conceal the union of the plates. Above the mirror is a portrait of Frederick Colonna, viceroy of Aragon, who had been married to a daughter of Charles V., by Soutermans. Next, S. Paul the first hermit, by Guercino; the Roman Piety, of the

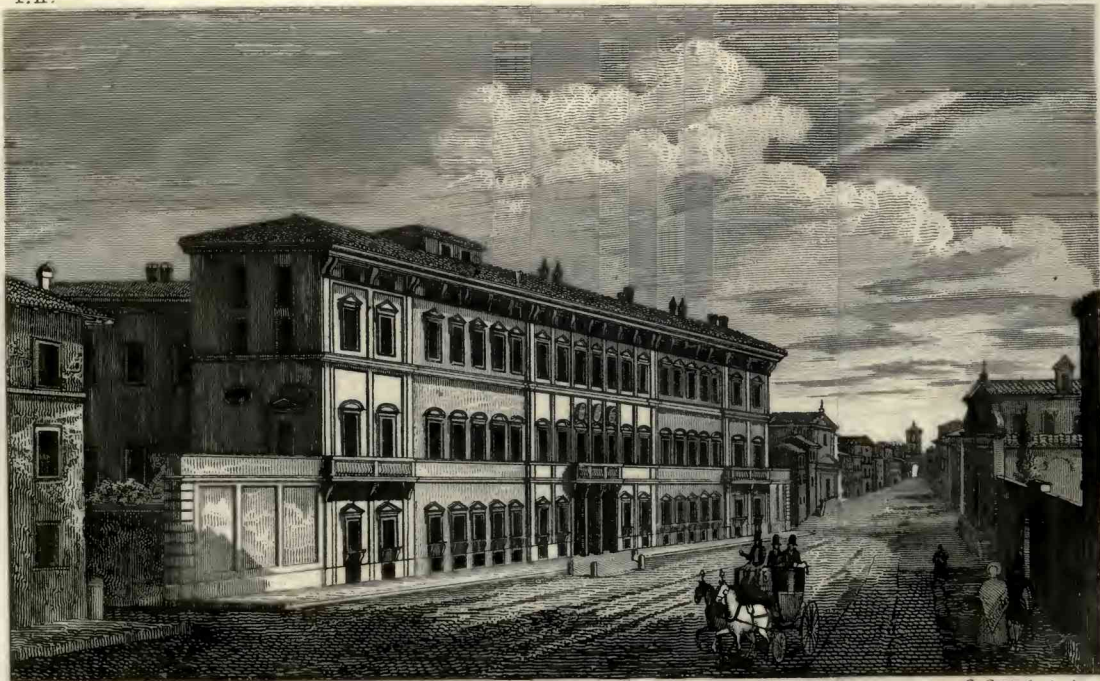
school of Rubens; our Lord liberating the souls of the Just from the prison of Limbo, with episodes from Dante, by Bronzino, a pupil of Michelangelo; statues of Tiberius, Marcus Aurelius, Pallas, Bacchus, Hercules, and a Vestal; an Ecce Homo of great merit, painted by Albani; above, Rebecca at the well with the servant of Abraham, and on the same level, beyond the mirror, Agar and Ismael, both by Fran. Mola; over Rebecca, Adam and Eve tempted in Paradise, by Fran. Salviati, a pupil of Michelangelo; over the mirror, portrait of Charles Colonna, who commanded in Flanders, by Vandyke; on the table, busts of Adrian, Jove, Marcellus, the nephew of Augustus, and Antoninus Pius; next, a Spanish family painted by Scipione Gaetani; Above, S. Emerentiana, stoned to death at the tomb of S. Agnes, by the master hand of Guercino; statues of Melpomene and Jupiter Tonans. *Second Vestibule.* To the left, portrait of Card. Pompeo Colonna, by Lorenzo Lotto of Bergamo, in the time of Clement XII.; portrait of Donna Vittoria Colonna, a celebrated poetess, contemporary with Michelangelo, painted by Muziano; above it, a portrait of another member of the Colonna family, by Pietro Novelli, called Morealese, deemed the Raphael of Sicily, a cotemporary and imitator of Vandyke; next, portrait of Mare-Antonio Colonna, by Scipione Gaetano, under which is a portrait by Maroni of Venice, and one of Stephen Colonna, who commanded under Cosimo I., Grand duke of Tuscany, by Filippo Cagliari, nephew of Paul Veronese; statues of Bacchus, a shepherd; a second Bacchus, and a Nymph. Over the table, Venus and Cupid, by Francesco Salviati, a pupil of Michelangelo; Narcissus at the fountain, by Tintoretto; above and directly opposite, two copies of Day and Night, taken from the statues of Michelangelo in the Medici chapel at Florence, by

George Vasari, a pupil of Michelangelo ; Beyond the statue of the Nymph, S. Peter presenting a votary to the Virgin and Child, by Palma Vecchio; the Rape of the Sabines, by Ghirlandajo ; and a portrait of Donna Isabella Colonna, by Pietro Novelli. On the opposite wall, portrait of Donna Lucrezia Colonna, by Vandyke, under which is the reconciliation of the Romans and Sabines, by Ghirlandajo, and a Holy Family with S. Lucia, by Titian in his first manner; statues of Diana, Hercules, Æsculapius etc.; over the table, Venus and Cupid with a Satyr, by A. Bronzino of Florence; temptation of S. Anthony, by Luke Scrnach; beyond the last statue, a sketch in distemper of the Descent of the Holy Ghost, by Tintoretto; portrait of il Moretto da Brescia; portrait of a Colonna Cardinal, by Agostino Caracci; next above, S. Pius V., by Scipione Gaetani; portrait of Francis Colonna, by Francis Stael; James Sciarra Colonna, of the time of Boniface VIII., by Giorgione. *Great hall*, statues of Flora; of an unknown person ; a good painting of the Redeemer with Magdalene at table in the house of the Pharisee, by Bassano ; a caricature of a peasant eating and drinking, an excellent painting by Michelangelo da Caravaggio, above which is a portrait of Salvator Rosa, as S. John in the desert, and to the right on the same level, S. John giving instruction, both by Salvator Rosa; between them, S. Sebastian attended by SS. Irene and Lucina, by Cantarino of Pesaro, a pupil of Guido's; on the table, busts of Adrian, Balbinus and Marcus Aurelius, and an unknown bust; painting by N. Poussin, subject from Boccaccio, above which are two superb portraits, by Tintoretto; statues of an empress, a Muse, a faun, Flora, Pallas, an Amazon, Germanicus, and the famous Venus Anadyomene, the last and only statue of real excellence in the gallery ; on the table,

busts of Augustus and Geta, with Bacchus, a centaur bearing away Dejanira, and Hercules, the three in bronze; to the left of the mirror, a curious painting of a mother invoking the protection of her child against the devil from the B. Virgin, who is represented threatening the fiend with a stick; Magdalene in glory, and on the same level to the right, S. Peter liberated from prison by the angel, by Lanfranc; above the Magdalene, S. Francis, by Muziano; over the mirror, Painting, Music, Poetry and Sculpture, by Alessandro Turchi, a Veronese painter of merit, better known as L'Orbetto di Verona, from his having been, when young, the guide of a poor blind man; S. Francis, by Guido Reni in his first manner, beneath which is the martyrdom of S. Catharine, by Æneas Salmetia of Bergamo, painted in 1600—In one of the rooms of the adjoining residence of the French Ambassador is a small spiral column of rosso antico, sculptured with military bas-reliefs: it is a work of the XV. century and is intended to represent the *Columna Bellica*, which stood before the temple of Bel-lona, from which a javelin was shot towards a hostile country as a declaration of war—The gardens behind the palace contain ruins of the baths of Constantine and fragments of the temple of Sol Serapis; and one of the pines, the size of which was so extraordinary as to procure for it the name of “the Colonna pine,” had been planted, according to an inscription on the spot, in 1332, to commemorate the death of Rienzi, but was blown down by the tempest which destroyed Tasso's oak, in 1842.

PALAZZO DEI CONVERTENDI, called also **Palace of degli Eretici Ravveduti**, in the piazza Scossacavalli, near **the Con-vertendi**. S. Peser's. It possesses considerable interest in the history of modern architecture, having been built after the

designs of Bramante Lazzari and Baldassarre Peruzzi for the Spinola family of Genoa, from whom it passed into the possession of Card. Gastaldi, in 1685, who bequeathed it, the same year, as an hospitium for the reception of converts to Catholicity. It is governed by a Rector and Catechist, both appointed by the Maggior-domo. Charlotte, queen of Cyprus, died within its walls, in the pontificate of Leo X. It is sometimes said that it was also the scene of the death of Raphael; but it is now a well ascertained fact that the house of Raphael stood in the piazza opposite S. Peter's, and was taken down, for the erection of the colonnades, by order of Alexander VII. According to recent accounts that illustrious painter had been hastily summoned to the Vatican while employed at the Farnesina, and in his anxiety not to lose time had overheated himself on the way. On his arrival at the Vatican he stood for some time giving instructions for the works, when he was seized by a sudden chill, which was followed by a rapid and mortal fever. He was conveyed to his palace in the piazza Priorato, now Rusticucci, where he expired on Good Friday, 1520, the 6th of April, the day on which he had attained his 37th year. His early death was mourned as a public calamity: the Pope himself wept bitterly; and Baldassare Castiglione expressed the sentiments of all the artists in Rome, when he wrote, some months after the melancholy event, that he could no longer think himself in Rome, as his poor dear Raphael was no longer there:- "*Ma non mi pare esser a Roma perchè non vi è più il mio poveretto Raffaello.*" The corpse lay in state in front of the unfinished picture of the Transfiguration, a spectacle which contemporary writers describe as the most touching episode in the history of art. He was interred in the Pantheon before the altar of the B. Vir-



PALAZZO CORSINI

gin, which he ordered by will to be restored and decorated with rich marbles and with the statue of the B. Virgin, as is still seen, sculptured by Lorenzo Lotti, called Lorenzetto; and his epitaph was composed by Card. Bembo in the memorable distich:

“ Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.”

PALAZZO CORSINI. It is situate in the Lungara, a little beyond the porta Settimiana, and nearly opposite the Farnesina, and is one of the handsomest palaces in Rome. It was built by the nephews of Sixtus IV. *Riario*, enlarged and altered into its present form by Card. Neri Corsini, nephew of Clement XII., in 1729, from the designs of Fuga. In the XVII. century it was the residence of Christina, queen of Sweden, who died here in 1689. Its extensive and lofty front belongs to no order of architecture; and of its three entrances the central one conducts to the picturesque villa on the summit of the Janiculum, and the two lateral ones to two noble stairs, which unite in a common landing, that conducts directly to the gallery, which contains paintings by some of the first artists and other objects of art, of which, however, we shall point out only the principal, each apartment being supplied with its proper catalogue - *The first chamber* contains no painting of particular interest: on its floor is a marble sarcophagus with reliefs of Nereids and Tritons, found at Porto d'Anzo, the ancient Antium. *Second chamber*:—2. The Resuscitation of Lazarus, by Arpino. 4. A Deposition, by Bassano. 8. The Martyrdom of S. Stephen, by Lodovico Caracci. 21. A Landscape, by G. Poussin. 23. Do. 25. A portrait, by Rubens. 26. Magda-

Corsini
palace.

lene, by Guido Reni. 27. Lucretia, by Carlo Maratta. 36. A Madonna, by Carlo Maratta. *Third chamber*, to the right. 1. The famous *Ecce Homo* of Guercino, admirable for its powerful expression of deep desolation, awakening our strongest sympathies. 2. The *Ecce Homo* of Guido, less vigorous in colouring and of calmer anguish. 18. Lucretia, by Guercino. 26. A Holy Family, one of Fra Bartolomeo's best productions in design and colouring. 28. *A Bambocciata*, by Theniers. 31. A country feast, by Breughel. 32. Gamblers, by Rubens. 36. A Holy Family, by Benvenuto Garofalo. 40. Bandits, by Rubens. 42. The Crowning with thorns, by Caracci. 44. The famous portrait of Julius II., a repetition, by Raphael. 46. *A Bambocciata*, by Theniers. 49. S. Apollonia, by Carlo Dolci. 50. Philip II. of Spain, son of Charles V., by the master hand of Titian. 52. Vanity, by Carlo Saraceni. 53. The Marriage of S. Catharine, by Paul Veronese. 55. A butcher's stall, by Theniers. 67. An old man reading, by Guido Reni. 74. A half-figure in contemplation, by Guido Reni. 82. The Young Baptist, by Carlo Maratta. 88. An *Ecce Homo*, of deepest anguish, by Carlo Dolci. *Fourth chamber*. 5. A spirited hunt of wild beasts, by Rubens. 9. Herodias with the head of the Baptist, by Guido, one of his best works. 12. A Virgin and Child, by the same. 23. Two colossal heads, by Lodovico Caracci. 24. S. Jerom, by Titian. 25 to 35. The Life of the Soldier, by Giacomo Callot. 40. The Martyrdom of S. Stephen, by Domenichino. 41. A Pieta, by Lodovico Caracci. 44. A portrait, by Vandike. 46. Cleopatra, by Guido Reni. 47. A paintress, by Carlo Maratta. 48. The famous Fornarina of Raphael copied by Giulio Romano. 49. An old man, by Guido. On the table is a silver cup, containing within it another of the same metal,

found in the sea at Porto D'Anzo in the time of Clement XII., Corsini (1730-1740), and adorned with reliefs representing, according to Winkelmann, the trial of Orestes before the Areopagus for the crime of matricide (a). Banished from Mycenae and Argos, Orestes submitted to be tried by the Areopagus, when, one vote only being wanted for his acquittal, it was supplied by Pallas, whom, accordingly, we here see putting a bean into an urn in presence of one of the Furies, the enemies of Orestes : she holds in one hand his impeachment and in the other a torch. The next figure is Orestes in a desponding mood, draped in a sort of clamys, χλαμῶν, thrown over the left shoulder: of the next figures one is Electra, the sister, the other, who is naked, Pylades, the friend, of Orestes, whose eyes are earnestly fixed on a dial, waiting the moment when the sentence should be announced ; and the remaining figure is Erigone, the daughter of Ægysthus, seated in vindictive anticipation of the conviction of Orestes for the death of her father. 50. A Holy Family, by Carlo Maratta. 51. A hare well painted by Albert Durer. 52. Magdalene, by Carlo Dolci. 62. A Deposition from the Cross, by Lodovico Caracci. At this extremity of the room are two small, well executed statues of the Genii of Fishing and Hunting, by Tenerani, a distinguished living Roman artist. *Fifth room.* 8. The Adoration of the shepherds, by Bassano. 11. S. Agnes, by Carlo Dolci. 21. The marriage of S. Catharine, by Domenichino. 22. Our Lord with the Samaritan woman, by Guercino. 24. The manger of Bethlehem, by Gherardo delle Notti. 25. The Virgin and Child, by Sassoferrato. 26. Our Lord and S. Peter, by Luca Giordano. 36. The Afflicted Mother, by Guido

(a) Monument. Antich. P. 11. c. 52.

Reni. 37. An *Ecce Homo* , by Guido Reni. 38. The Baptist , by Guido Reni. 43. A Holy Family ascribed to Michelangelo. 44. A Crucifixion, by Guido Reni. 51. A Deposition, by Caracci. On the floor is a marble curule chair with reliefs, found when excavating the foundations of the front of S. John Lateran, in the time of Clement XII.; and in this chamber died Maria Christina of Sweden. *Sixth Chamber*, called *il gabinetto dei ritratti*. 7. A *Bambocciata* , by Theniers. 9. Do. 15. Head of an old man, by Rubens. 19. A female portrait, by Holbein. 20. A portrait by Giulio Romano. 21. Two children of Charles V. , by Titian. 22. Portrait of an old woman, by Rembrandt. 25. Portrait by Rubens. 26. Portrait of Morillo. 27. A female portrait by Leonardo da Vinci. 30. Portrait of a Cardinal, by Domenichino. 31. The wife of Luther, by Holbein. 32. Portrait, by Vandyke. 33. A Cardinal, by Domenichino. 38. Luther, by Holbein. 50. Cardinal Alex. Farnese, by Titian. 68. A Cardinal , by Domenichino. On the table beneath is a beautiful vase of Oriental alabaster. *Seventh room*. 1. The Crowning with thorns, by Rubens. 7. A landscape, by Salvator Rosa. 11. A Virgin and Child, by Morillo. 13. A landscape, by G. Poussin. 21. The Dispute in the temple, by Luca Giordano. 22. The Descent of the Holy Ghost, by B. Angelico da Fiesole. 23. The Last Judgment, by the same. 24. The Ascension, by the same. 26. The Martyrdom of S. Bartholomew, by Lodovico Caracci. 28. A landscape , by Orizzonte. 30. The woman caught in adultery , by Titian. 31, 32. Landscapes by N. Poussin. 34. A Landscape, by Poussin. 35. A Gonfaloniere, by Domenichino. 47. David, by Guido. *Eighth room*. 10. The story of Niobe , by Polidoro da Caravaggio. 17. Judith with the head of Holophernes , by Gherardo delle Notti. 18. Susanna, by Domenichino. 19. Seneca bleeding in the

bath, by Michelangelo da Caravaggio. 24. A Pieta, by Lodovico Caracci, who, instead of placing the body, as is usually done, on the knees of the Afflicted Mother, has judiciously stretched it a little below her, for it is not perhaps true to nature to suppose that a mother, exhausted by grief and suffering, could support for any time the weight of a dead body. 39. A mosaic portrait of Clem. XII. and Card. Neri Corsini, by an unknown hand. *Ninth room.* 2. The interior of a farm-house, by Théniers. 7. Innocent X., Pamphilj, by Velasquez. 12. Prometheus gnawed by the vulture, by Salvator Rosa. 19. An anchoret, by Salvator Rosa. 22. A battle, by Salvator Rosa. 25, 26. Battles, by Borgognone. 28. A sea view, by Salvator Rosa. 29. The Sepulture of our Lord, by Domenichino. 33. A female portrait, by Titian. 38. A landscape, by Salvator Rosa. 39. A Holy Family, by Carlo Maratta. 47. A view of Naples, by Salvator Rosa. 49. Queen Artemisia, by Paul Veronese. 58, 59. Landscapes, by Van Bloemen, better known as Orizzonte.

PALAZZO COSTAGUTI. This small palace, which is situate in the piazza delle Tartarughe, to the right of the new entrance into the Ghetto, was erected by Carlo Lombardo, and is celebrated for the frescos on its cielings by eminent artists. *First chamber, Albani.* Hercules in the act of firing an arrow at the Centaur Nessus, as he bears away Dejanira. This and most of the succeeding chambers contain oil paintings, some by distinguished authors, of which the Custode presents the visitor with a catalogue in French and English. *Second Chamber, Lanfranc.* His fresco, representing Polyphemus, Acis, and Galataea, fell down reduced to powder in 1805. *Third chamber, Domenichino.* Apollo in his car drawn by four steeds; beneath which is Truth in form of a beautiful female discovered by Time. Behind Apollo

The Cos-
taguti
palace.

are two children bearing the club of Hercules and the skin of the Nemeæan lion, to indicate that Truth should be heroically defended: on the opposite is another child with a golden apple and the pastoral crook of Paris, and followed by a dog, to show that truth is the most beautiful of things; and the two remaining children hold, one a lyre, the other a plectrum, to imply that no music is so grateful as the voice of Truth. *Fourth chamber, Guercino.* Rinaldo asleep and visited, in her car drawn by winged dragons, by Armida, who is admiring his beauty. *Fifth room, the Cav. d'Arpino.* Juno suckling Hercules, whence the fabled origin of the milky way. *Sixth chamber, Lanfranc.* Justice and Peace embracing. *Seventh chamber, Albani,* Arion saved from drowning by a dolphin.

**The Doria
palace.**

PALAZZO DORIA PAMPHILJ. This vast and superb edifice, which is particularly interesting to the British traveller from its well known connection with the ancient and illustrious house of Talbot, so worthily represented by the truly religious, munificent and high-minded Earl of Shrewsbury, Father of the benevolent and accomplished princess Doria, is situate in the Corso, next the church of S. Maria in Via Lata, and extends back into the piazza del Collegio Romano on the right, and into the piazza di Venezia to the left, where it incorporates with a second Pamphilj palace of considerable extent. Its principal front faces the Corso, and is from the designs of Valvasori, and, although princely and imposing, is justly censured for its broken lines and numerous capricious decorations. The front facing the Roman college was designed by Pietro da Cortona; and altho' deficient in grandeur, is at once light and solid; but that towards the Venetian palace is capricious in the discordant decorations of its windows.

*G. Coltellacci inc.*

PALAZZO DORIA

The principal front has three entrances, one in the centre and two at the extremities. The central entrance is adorned with four columns of granitello bigio, having capricious capitals in what is called the Saracenic style, and sustaining a handsome travertin balcony; and the two lateral entrances are adorned each with two columns of cipollino, sustaining balconies adorned each with two small Ionic columns of coloured marbles. The entrance at the left extremity gives admission into the remains of the ancient *Septa* (*a*); and the other two open into a beautiful court-yard, enclosed by travertin columns, except those at the four corners, which are of red granite. The travertin columns are whitewashed with singular bad taste, and sustain graceful arcades, on which rise the *quadrato della galleria* or square of the picture-gallery, to which the stairs to the left, as we enter the court, conduct. The centre of the court is occupied by a pretty flower-garden, enclosed by a tasteful railing, and adorned in the centre with a marble statue of a female gardener. The side of the portico opposite the central entrance opens into a second court, now used for breaking horses, and once the site of the ancient portico of *Europa* (*b*). It is enclosed in part by the out-offices, and communicates by a gateway with the *Pamphilj* palace and the *piazza di Venezia*. The side of the portico opposite the entrance to the right opens into a long passage, to the left of which are the baths recently fitted up with elegance; the passage terminates in an atrium, the vaulted cieling of which, constructed by *Borromini*, is sustained by columns of red granite; and this atrium gives admission to the principal stairs,

(a) See vol. 1. p. 108. sqq.

(b) Vol. 1. p. 110.

the steps of which are of white marble, and lead by a gentle ascent to the private apartments. We shall not detain the traveller with a description of their tasteful decorations and gorgeous magnificence, in which they rival our royal residences, but will introduce him at once to the chief object of his visit, the famous Doria Gallery, so rich in its hereditary treasures of art.

The ante-
room.

Over the entrance of the first room are two landscapes, by Manglar; next large painting, to the left, a sketch, by Titian, called *Hyprocrisy*, supposed to be personified by the female figure bending, under trees, before what may be personifications of moral virtues. Beneath the trees, which are covered with serpents, are a falling Cross and an upset chalice; under it, Peter repentant, by Guido; and a half-figure of Flora, whose beautiful countenance is too grave for her character, by Guercino; next, below, fruit by Spadino; above which are two landscapes, one by Orizzonte, the other by Busiri; below, on next wall, a landscape by Torregiani; above which are a sea-view of the school of Salvator Rosa, and a tempest by Manglar; beyond the next door, below, two beautiful views of Venice by Gaspar degli Occhiali; over which are a landscape of the school of Poussin, a sea-view by Manglar, and a landscape by Orizzonte; between the windows, two small landscapes by Orizzonte, and two larger by N. Poussin; next wall, below, two small landscapes by Bril; above which are a landscape by Orizzonte with the story of Calisto, by Bril, another by an unknown hand, a third with horses, by Leander; beyond the next door, below, a landscape, by Torregiani, affixed to the door opposite which is a good painting of fruit, by Spadino; the two remaining landscapes are, the under one by Bassano, the upper of the school of Rubens.

We now enter the first range of the square gallery, in which the first painting, below, is the *Repose in Egypt*, a landscape by Claude Lorraine, with the figures by Philip Lauri, above which are *Susanna surprised in the bath*, by Annibal Caracci, and a female figure, by Gherardo della notte; next above, the *Massacre of the Innocents*, by Luca Giordano, beneath which is the *Prodigal Son*, by Guercino; next large painting, the *Visitation of the B. Virgin*, by Benvenuto Garofalo, beneath which are the *Virgin and Child*, by Breughel, the passage of the red sea, by the Cav. Tempesta, on alabaster, the natural veins of which form the ground and landscape; and a *Holy Family*, by Benvenuto Garofalo; next, below, the *Repose in Egypt*, by Michelangelo da Caravaggio, above which is a landscape, by Torreggiani; *S. Agnes on the pile*, by Guercino, beneath which are two landscapes, by Claude Lorraine, one representing Mercury stealing the cattle consigned to Apollo, the other Diana as a huntress; and between both is a *Magdalen*, by Annibal Caracci; next, below, the *Virgin and Child*, by Guido Reni, above which is *S. Peter in prison*, by Lanfranc; next large painting, *S. John in the desert*, by Guercino, beneath which are two *Holy Families*, by Parmigianino, Correggio's best pupil, and between them, *Marsyas and Olympus*, by Annibal Caracci; *Lot and his daughters*, by Gherardo della notte, above which is a landscape, by Fiammingo; the *Judith of Guido*, beneath which are four landscapes, by Fiammingo, and a *Deposition from the Cross*, by Paul Veronese; next large painting, *Belisarius*, by Salvator Rosa, beneath which are a *Holy Family* by Sassoferrata, *S. Francis*, by Annibal Caracci, *S. Francis before the Virgin and Child*, by Lodovico Caracci, and a country feast, by Fiammingo; beyond the painting

of Belisarius are the Baptist by Schidone, and two unknown portraits, one by Albert Durer, the other by Luca d'Olanda. *Second range*, below, Christ disputing with the Doctors, by Dosso Dossi of Ferrara; S. Francis receiving the stigmata, by Annibal Caracci; a Holy Family of the school of Pietro Perugino, and a Holy Family, by Giovanni Bellini; below, Bartolo and Baldo, lawyers, by Raphael; S. Jerom, by Annibal Caracci, and a Deposition from the Cross, by Mansolino, above which is the portrait of his mother, by Vandyke; below, a caricature, by Fiammingo; portrait of the second wife of Rubens, by Rubens; an unknown portrait, by Titian; below, the Baptist, by Guercino; Magdalen, by Michelangelo da Caravaggio; below, the Earth, by Breughel; Luther, Calvin and Catharine, by Giorgione; an unknown portrait, by Titian; next, a large painting representing the sacrifice of Abraham, by Titian, under which are two landscapes, by Breughel, and between them another of the school of Claude; below, the Air, by Breughel; portrait of Titian, by himself; an unknown portrait, by Moroni; below, two landscapes, by Breughel; Magdalen, by Morillo; an unknown portrait, by Vandyke; below, the first wife of Rubens, by himself; a portrait by Vandyke; below, two small landscapes, by Breughel; Herodias, by Pordenone; portrait, by Scipione Gaetano, above, portrait of Innocent X. *Doria*, by Diego Velasco; Rubens's Confessor, by himself, above which is a portrait, by Giorgione; below, two landscapes, by Breughel; portrait of the infamous Queen Joanna of Naples, by Leonardo da Vinci; portrait of Jansenius, by Titian; below, two landscapes, by Fiammingo; Magdalen, by Titian; a poet, by Titian; below, Fire or the forge of Vulcan, by Breughel; a Holy Family, by Andrea del Sarto; an

Ecce Homo, by Frangipani; two oval landscapes, by Domenichino, and between them, Paradise, by Breughel; the Nativity, by Benvenuto Garofalo; below, Water, the fourth element, by Breughel; a Holy Family, by Benvenuto Garofalo; the B. Virgin, by Sassoferrata; below, a sketch, by Correggio, representing the Four Virtues; a Duke of Ferrara, by Tintoretto; below, Paradise, by Breughel; a portrait, by Rubens; a Holy Family, by Francesco Francia; below, a country feast, by Theniers; two small portraits, one representing a Galathæa, by Pietro del Vago, the other the conversion of S. Eustachius, by Albert Durer; a poet, by Titian; below, the Repose in Egypt, by Simone da Pesaro; a female half-portrait, by Holbein; portrait, by Rembrandt; Titian and his wife, by himself.

The door to the left opens into *the first chamber* Suite of
of the next suite of rooms, on entering which the first five rooms.
small painting below, to the right, is a landscape by Gaspar degli Occhiali; above which is S. Francis kneeling in prayer, of the school of Salvator Rosa; next large painting below, the supper at Emaus, by Bassano, beyond which are a landscape, by Gaspar degli Occhiali, and an ideal subject, of the school of Salvator Rosa; above, a large painting of our Lord paying the tribute, of the school of Calabrese; next wall, below, large painting, the Flight of Jacob, by Bassano, above which is a vender of fish by Caravaggio; next, below, Marsyas and Olympus, by Giorgione, above which is a Holy Family, by Lodovico Caracci; next, below, a female cook, with the episode of Lazarus, by Luca Giordano, above which is a vender of vegetables, by Caravaggio; next wall, below, a Nativity by Bassano, above which is a Magdalen, of the school of the Caracci; next, below, Daedalus and Icarus, by Albano, above which is Bersa-

bee in the bath, receiving the note sent her by David from an old woman, by Bronchuest; next, below, Flight of Jacob, by Bassano, above which is S. Jerom by Spagnoletto; next wall, near the door by which we entered, a large painting of the Ark of Noah, by Bassano, above which is a vender of poultry by Caravaggio; next large painting, the Roman Charity, by Valentini, under which are two ideal ovals, by Michelangelo delle Bambocciate, with two small ideal subjects of the Flemish school, and between them, a Holy Family, by Garofalo; next large painting, below, S. Jerom by Palma Vecchio, above which is a male cook, by Caravaggio. *Second room.* To the left, three unknown half-figures of the Flemish school; to the right, below, Holbein by himself, above which are two half-figures by il Prete Genovese; large painting above, Christ paying the tribute, by the Cav. Calabrese, under which are Orpheus playing a violin, by which he captivates the animals, and Proserpine gathering flowers, both by Bassano; next, three half-figures of the school of the Prete Genovese; next wall, below, the ark of Noah by Bassano, above which is the Slaughter of the Innocents, by Viviani; next wall, the Prodigal Son, by Bassano, above which is S. Sebastian by Lodovico Caracci; next large painting, the Genealogical Tree of the Doria family, beginning with the Doge Andrea Doria, *the Father and Liberator of his country*, by Dosso Dossi of Ferrara; above, two landscapes of the school of Salvator Rosa; next, below, a fall of snow with sliding figures, by Bartolomeo Fiammingo, above which is S. Dorothee, by Lanfranc. Fourth wall, a landscape of the school of Claude, above which is Semiramis, of the Caracci school. *Third room.* This apartment has been recently converted into a ball-room, and is decorated with four large mirrors, richly

gilt furniture and an orchestra; and on its cieling is Jove in air, by the Cav. Conca. *Fourth room.* To the right on entering, the Death of Abel; by Salvator Rosa, opposite which is the sacrifice of Abraham, by Benedetto Castiglione; to the left as we entered, Agar and Ismael, by Spagnoletto, opposite which is the same subject, of the Neapolitan school; to the left opposite the windows, Diana and Endymion, the only painting by Rubens in the style of Italian design; to the right, Narcissus at the font, by Guido Cagnacci; and over the door, a Queen dispensing rewards, by the Cav. Conca. *Fifth room,* called *il Salone di Pussino.* To the right on entering, below, the Good Samaritan, a sea shore, and S. Eustachius, the three in his best style, by Gaspar Poussin, who also painted the two oblong landscapes next the window; between the two first windows, a landscape of the Neapolitan school; above which is a landscape, and the Repose in Egypt, both by G. Poussin; next, between the windows, a second landscape of the Neapolitan school, above which are two other landscapes, by G. Poussin; next, between the windows, a landscape with assassins, of the Neapolitan school, above which are a landscape, and our Lord addressing Peter before the delivery of the Keys, both by G. Poussin; four landscapes over the four windows, with animals, by Rosa di Tivoli; three oblong landscapes, beyond the last window, by G. Poussin; next wall, below, a battle, by Borgognone, above which are a landscape, by G. Poussin, and Moses found by the daughter of Pharaoh, by some inferior artist; next, below, the Repose in Egypt, by Both, above which are a landscape, by G. Poussin, and another, above, by an unknown hand; next wall, below, two large landscapes, by G. Poussin, and another, above which are a Turkish female on horseback, well exe-

cuted by Castiglione, and Adam accepting the fatal apple, by G. Poussin; between the two doors, an aquatic scene, by B. Castiglione; and above it, a landscape by G. Poussin; over the second door, the Death of Abel, by G. Poussin; next, below, a landscape, and the ponte Lucano, the latter deemed the finest in this hall, admirable for its masses of chiaroscuro; above it, S. John in the desert, the three by G. Poussin, save the wild beasts of the last, which are by Castiglione; next wall, below, our Lord on the way to Emaus, and a tempest, both by G. Poussin, who also executed the Good Samaritan, over the door.

The gallery continued.

We now return to complete our round of the gallery, in which the first painting below to the left, as we enter, is the Assumption of the B. Virgin, by Annibal Caracci, above which are Donna Olimpia Doria, by Vandyke, and a Sybil by the Cav. Massimi; below, two portraits, by Gherardo della Notte, the Flight into Egypt, by Annibal Caracci, above which are S. Jerom, by Spagnoletto, and Vandyke, by himself; below, the wife of Titian, by himself, and Macchiavelli, by Andrea del Sarto; the Baptist, by Valentin; the famous landscape *del Molino*, by Claude Lorraine; a landscape by Paul Bril; below, a Pietà, by Annibal Caracci, at the sides of which are the Virgin and Child and a hermit, both by Albert Durer, and above them, a Crucifixion by Michelangelo, and S. Catharine by Benvenuto Garofalo, with the Nativity and a Pietà of the school of Caracci; above, the Visitation and Nativity, by Annibal Caracci; below, a landscape with a sacrifice to Apollo at the temple of Delphos, by Claude Lorraine; above it, a landscape, by Paul Bril; portrait, by Filippo Mazzola, and another by Titian; above, S. Rock, by Schidone, below, the Adoration of the Magi, by Annibal Caracci; above, portrait,



PALAZZO FARNESE

by Scipione Gaetano, and Endymion, by Guercino; below, two portraits, by Gherardo della Notte; large painting of the Sepulture of our Lord, by Annibal Caracci, above which are a Holy Family, by Bartolomeo da S. Marco, and Sampson, by Guercino.

A second suite of rooms, branching from this gallery, is being constructed, the paintings destined to adorn which are not yet in their places, and cannot therefore be noticed in the present edition.

PALAZZO FALCONIERI. It is situate in the via Giulia, near the church of *S. Maria dell'Orazione* or *della Morte*, and was modernised, in the XVII. century, by Boromini, who erected its façade, which presents some ornaments characteristic of that fantastic architect. It had been recently celebrated for the magnificent gallery of Card. Fesch, by whom it was occupied for many years previously to his death in 1839; but part of its treasures were bequeathed by him to his native town of Ajaccio in Corsica, and the remainder sold.

The Falconieri palace.

PALAZZO FARNESE. It was begun by Paul III., *Farnese*, from the designs of Antonio Sangallo, who raised it as high as the first cornice, which was designed by Michelangelo; and the palace was finished by Card. Alessandro Farnese, nephew of Paul III., from the designs of Vignola, save the southern façade, which is by Giacomo della Porta. In amplitude and architecture it is one of the most magnificent palaces in Rome; but it acquires a melaucholy and painful interest from the fact that the blocks of travertin of which it is composed were plundered from the Colosseum, "of whose ruin", says Gibbon, "the nephews of Paul III. are the guilty agents; and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." Its principal front has one large entrance, at

The Farnese palace.

the sides of which range the barred windows of the ground floor, over which rise two other rows of windows. Its noble vestibule consists of one vaulted central and two flat lateral ambulacra, divided on either side by six granite columns of the Doric order, supporting regular architraves also of travertin. The lateral ambulacra are enclosed with walls of travertin, adorned with niches and engaged Doric columns; and the whole, which is the work of Sangallo, is at once solid and elegant. We next enter the spacious square court-yard, formed by pillars and arcades, the pillars adorned with engaged travertin columns of the Doric order, and the interior of the portico with pilasters of the same material. The second story, as seen from the Court-yard, is adorned with Ionic columns also of travertin, and the third with Corinthian pilasters, the whole not inelegant, notwithstanding the anomaly of three cornices, of which moreover the lowest, in the opinion of Milizia, is far too heavy and the uppermost far too light. The stairs to the left, as we entered, lead up to the first floor, on which the first door to the left gives access to a lofty oblong hall, the door at the extremity of which opens into the apartments of the Neapolitan Ambassador; and that in the centre opposite the windows gives admission to a gallery adorned with the frescos of Annibal Caracci, now the principal attraction of this palace, since its treasures of sculpture, its Hercules of Myron, Flora, Toro Farnese. etc., were transferred to Naples, when the palace became the property of the Neapolitan Crown by the death of the mother of Charles III., king of Naples, the last female of the Farnese family.

Hall of the
frescos.

This oblong hall has six niches, at either side of the entrance, separated by pilasters with gilt Corinthian capitals, each niche containing a statue of Pandora in

plaister; and above are several ovals for busts. Immediately over the door by which we entered is a fresco of a young female caressing an unicorn, the device of the Farnese family, designed by Annibal Caracci and executed by Domenichino. The six bronzed Cariatides, at the extremities of the hall, are by Lanfranc; and the two lateral ovals near those to the right, as we entered, are Temperance and Justice; the two at the other extremity are Fortitude and Charity, all designed by Annibal Caracci and executed by Domenichino. The small square frescos over the niches are also by Domenichino and occur as follows, beginning over the last niche to the right as we entered:—The Fall of Icarus; Calisto found pregnant in the bath of Diana; the same Nymph transformed into a bear; Mercury presenting to Apollo the lyre of his invention; *opposite*, Arion crossing the sea on a dolphin:

“ Arion—on a dolphin’s back,
Uttering such pleasing and harmonious breath,
That the rude sea grew civil at his song,
And certain stars shot madly from their spheres,
To hear the *minstrel’s* music;”

Prometheus having formed the statue of clay, and consulting Pallas, who points to heaven as the source of its animation; Hercules destroying the dragon in the garden of the Hesperides; and Prometheus delivered by Hercules. The large fresco on the end wall to the left as we entered represents Perseus liberating Andromeda: she is seated on a rock to which she is chained by the hands, and casts a side look of terror towards the sea monster, as he approaches her with distended jaws. From the opposite shore her parents, Cephalus and Cassiope

look on in an agony of despair; the people are ranged along the shore anticipating her fate; when Perseus appears in air over the dragon, mounted on his winged steed, a spear in one hand and the head of Medusa in the other, which he shows to the monster, and thus converts him into stone. The opposite large fresco represents the conflict between Perseus and Phineus, which takes place at the nuptial banquet given to celebrate the marriage of the hero with her whom he had rescued from so horrid a death: the royal table with its golden vases is upset among the combatants : unequal to the host that assail him Perseus, with an air of triumph, exhibits the fatal head, which is about to change his adversaries into stone ; while his friends fly behind him from the sight of the petrifying visage. On the cieling , above the cornice, over the door of entrance, is Galataea triumphantly borne off on a sea-shell by a Triton , accompanied by Nereids and Amorini, the work of Annibal Caracci , at the end of which to our left are a half medallion with Boreas carrying off Orythia, by Lanfranc; Juno ascending the nuptial bed at the instance of Jupiter, by Aug. Caracci; and a medallion of Apollo slaying Marsyas, by Lanfranc. To the right of Galataea are a half medallion of Euridice recalled to hell , by Lanfranc ; Diana embracing the sleeping Endymion, whose dog is also asleep, while one of the two attendant Amorini imposes silence, and the other rejoices in the perilous temerity of the chaste Diana, by Aug. Caracci ; and a medallion of the Rape of Europa, by Lanfranc. Opposite the Galataea is Aurora, her head adorned with roses, in a car drawn by milk-white steeds, bearing off the reluctant Cephalus , whom she fondly embraces : Titan sleeps on the earth ; and the rising sun tinges with its golden beams the garments of the goddess, by Aug. Caracci; to the right of

which are a half medallion with Hermaphroditus and Salmacis in mutual embrace; the young Anchises taking off one of the buskins of Venus, who is seated on a golden couch, covering her bosom with her right hand, and leant on by an Amorino, his foot resting on a footstool, on which is the Virgilian motto, *Genus unde Latinum*, alluding to the antiquity of the Farnese family, by Annibal Caracci; and a medallion of Cupid binding a Satyr to a tree, by Lanfranc. To the left of Aurora and Cephalus are a half-medallion of Syrinx transformed into a cane, and followed by Pan; Hercules and Iole, the former draped in part in the mantle of the latter, and holding in his left hand the timbrel, while she is seated on the lion's skin and holds in her right hand the club, by Lodovico Caracci; and a medallion of Leander plunged in the Helespont, guided by Cupid and hailed by his faithful Hero from her watch-tower. On the extremity of the cieling to the right as we entered is Polyphemus furiously hurling, with terrific impetuosity, a huge stone at Acis as he flies with the affrighted Galatea, by Annibal Caracci, who also painted opposite Polyphemus seated on a rock in the Sicilian sea, playing his pastoral pipe with the vain hope of amusing the same Nymph, who is floating on a shell and reclining on a Nereid. On the corners of the frame of this picture are seated two satyrs, from whose hands hang festoons, and between whom is a small painting of Ganymede carried off by the eagle: over the opposite painting are also two satyrs similarly placed, with a small painting between them of Hyacinth borne off by Apollo; and according to Bellori, who is unqualified in his praises of Annibal Caracci, so perfect is the perspective of both small paintings that they seem suspended in a compartment of a loftier vaulted cieling. Over the latter is Pan with one

of his goats, presenting the wool of his flocks to Diana; and over the former is Mercury presenting the golden apple to Paris, both, in his best style, by Annibal Caracci. In the centre of the cieling is the Triumph of Bacchus, with the thyrsus in his right hand and grapes in his left, crowned with pine leaves and seated in his golden car, which is drawn by tigers, on his return from the subjugation of India, and accompanied by Ariadne crowned with stars, and seated in a silver car drawn by two white goats, in all the pride of her new conquest, attended by fauns, satyrs and bacchantes and preceded by Silenus, executed by Annibal Caracci. The cieling is also adorned with various fancy decorations, executed with great mastery; and so perfect are the imitation frames of the frescos that they appear real gilt stucco.

Moral.

To unlock the hidden moral contained in these detached and diversified groups we must, according to Bellori, in his *Life of Annibal Caracci*, recur to the small painting in the four corners above the cornice, from which it is inferred that the painter wished to exhibit war and peace between Celestial and Terrestrial Love. In the Corner to the left, as we entered, is Celestial, struggling with Terrestrial Love, whom he drags by the hair, or, in the doctrine of Plato, Philosophy detaching the soul from vice; and over them, in the midst of a most brilliant light, shines resplendent a crown of laurel, intimating that victory over the sensual appetite crowns the soul with immortal glory. In the opposite corner is Celestial, striving to wrest a torch from Terrestrial Love, with a view to extinguish it, which the latter withholds, hiding it behind his back, an emblem of the efforts of true Philosophy to extinguish the false light engendered by corrupt passion. In the corner to the right as we entered is Anteros, the symbol of reci-

procal love, wresting a palm branch from the hand of Cupid, to imply that appetite must not sway reason, but that reason must rule appetite; and in the opposite corner is the reconciliation of Sacred and Profane Love, effected by the submission of appetite to reason, and cherished by the practice of the four virtues in the four ovals beneath, already noticed, of Temperance, Justice, Fortitude and Charity.

In another apartment of the palace, called the *Gabinetto*, very rarely shown, are other frescos by Annibal Caracci, viz. Hercules on the cross-road between vice and Virtue, a fresco conveyed to Naples, for which has been substituted a copy in oils; Hercules supporting the globe; Hercules reposing from the labours imposed on him by Jnno; Ulysses bound to the mast; Ulysses, with the aid of Mercury, restoring to their former shape his transformed companions; Anapius and Amphinome saving their parents from the burning of Catania, caused by the eruption of *Ætna*; Perseus cutting off the head of Medusa; the labours of Hercules; and the four Cardinal virtues, all of which, with those of the hall just described, occupied nine years in the execution, and were rewarded, by the munificence of Cardinal Farnese, with five hundred crowns or about 120 pounds, a sum so inadequate to the time, labour and merit of these famed frescos that, as Bellori records, disheartened by such cruel ingratitude and injustice the great artist, whose name they immortalise, became the victim of deep melancholy and never after consented to resume his pencil (a).

The Gabinetto.

Returning to the great stairs and entering the opposite door, we find ourselves in a large and lofty hall,

Two other rooms.

(a) Bellori, *Vita di Annibale Caracci*, p. 67.

in the centre of which is an equestrian statue of Caligula, with a sarcophagus adorned with Bacchic reliefs, both found in the baths of Caracalla. Around the hall, beginning to the left as we entered, are Mercury; a Roman Consul; Mercury and Venus; statues of Charity and Abundance, by Gulielmo della porta, taken from the mausoleum of Paul III. in S. Peter's; two Consuls; a faun; a sheep which adorned a fountain; Apollo; a copy of the Hercules of Glycon; a Roman Consul, with a modern head of gess. All the ancient statues belonged to the baths of Caracalla; and the various fragments on the floor were found in the palace of the Caesars. *Third hall.* On the wall to the left, as we enter, are Charles V. and Francis I.; Paul III. and Luther disputing with Monsignor Gaetaui, frescos by Francis Salviati. Opposite the windows is the Peace between Charles V. and Francis I., by T. Zuccari; next side-wall, General Farnese giving up his command to the Duke of Parma, by Giorgio Vasari; and on the remaining wall is a battle, by an unknown hand. In the court-yard, as we return, we observe the celebrated sarcophagus of Parian marble, said to have been found in the tomb of Caecilia Metella.

The Farnesina:
first large
hall: story
of Psyche.

THE FARNESINA, also the property of the king of Naples, is situate in the Lungara, a little beyond the porta Settimiana, and opposite the further extremity of the Corsini palace. It was built, in 1506, by Agostino Chigi, the famous banker in the time of Leo X., from the designs of Baldassare Peruzzi. Agostino Chigi was a liberal patron of literature and the arts: in his palace was printed the first Greek book that issued from the press in Rome, the celebrated Pindar of 1515, with the scholia, under the eye of the learned typographer Zacharias Calliergus, whom Chigi brought from Venice

and maintained under his own roof during the progress of the work. His celebrated entertainment to Leo X. , the Cardinals and the Ambassadors , in 1518 , was the most sumptuous banquet of modern times. Tizio , who was present on the occasion , informs us that the price of three fish served up on the occasion amounted to 250 Roman crowns; and the Farnesina is said to have been erected expressly for the entertainment, and as a memorial of the founder's taste. The palace afterwards became the property of the Farnese princes, from whom it passed, with all their other possessions, into the hands of the royal family of Naples as the inheritance of Elizabeth Farnese, the last of the Farnese family , the wife of Philip V. of Spain, and mother of Charles III., king of the two Sicilies. It has been recently placed by the king of Naples under the special care of the Neapolitan Ambassador at Rome , who pays every attention to the preservation of its treasures of art , consisting principally of frescos by Raphael and his scholars, Giulio Romano, Francesco Penni, Giacomo da Udine, Raffaellin del Colle and Gaudenzio Milanese , whose works were afterwards retouched by Carlo Maratta. *First large hall.* Its cieling represents the story of Psyche, designed by Raphael and executed for the most part by his scholars. The story of Cupid and Psyche is taken from the 'Golden Ass' of Apuleius, and may be reduced to the following abstract. Psyche, a female of singular beauty , had become an object of universal admiration , insomuch that the temple of Venus was abandoned, whilst altars were raised and victims sacrificed to the beauteous Psyche, and flowers scattered before her buoyant steps as she moved, like a meteor, over the earth. On beholding the honours due to her thus transferred to a mortal, Venus is fired with indignation and burns for ven-

geance: she, accordingly, commands her winged son to prepare one of his keenest arrows to transfix the virgin bosom of the innocent and unsuspecting Psyche, and cause her to become enamoured of some worthless person; and Cupid engages to execute his mission of vengeance on the audacious mortal that dared to arrogate the worship due to the Queen of beauty. Meanwhile Psyche, altho' admired and adored, receives no overtures of marriage: her parents consult the Milesian oracle to ascertain the will of the gods and implore for their daughter happy nuptials; but the oracular response commands her royal parents to expose the arrogant mortal alone on the summit of a dreary mountain; and the dire injunction is obeyed. She however is borne thence on their shoulders by the Zephyrs to a blooming fragrant valley, where she is visited by the god of love, who, far from executing the severe injunction of his mother, becomes himself an admirer of Psyche's charms, and is met with corresponding affection. He next soars impatiently to heaven to plead her cause with Venus, and to solicit the sanction of his Father Jove to his marriage with her: both objects are happily accomplished; and the nuptial feast is celebrated in heaven.

Moral.

Like most other mythological fables, this of Cupid and Psyche is not without its moral. In Psyche we recognise the soul and in Cupid the sensual appetites; and the reader will recollect that many of the ancient philosophers were of opinion that the soul, created in the beauty of innocence, had fallen from its high estate, a knowledge derived probably from patriarchal tradition or an accidental acquaintance with the old Testament. The cause of her fall was her pride, for she would have been as God; and in the intellectual darkness that followed she became the votary of pleasure and the slave

of appetite, until guided by heavenly counsel, she overcame every obstacle to her regeneration, and was finally admitted to the regions of bliss. Such perhaps is the moral conveyed by the story of Psyche ; but we fear we have restrained too long the curiosity of the reader from a perusal of the story as told by the eloquent pencil of the divine Raphael.

The fable begins with the triangle at the extremity to the left, on the wall opposite us as we entered, where Venus gives instruction to Cupid to inflict vengeance on Psyche. In the next triangle, to the right, is Cupid acquainting the three Graces with his passion for Psyche, executed by the hand of Raphael himself; and the grace with her back turned is particularly admired for perfect design and natural colouring. The next triangle represents Venus complaining to Ceres and Juno of the conduct of Cupid, who refer her to Jupiter. This and the following triangle were copied by Annibal Caracci and engraved by Marcantonio. In the fourth triangle Venus in her car drawn by doves is ascending to bring her grievances before Jupiter ; and in the fifth and last, at this side, she appears suppliantly before him, urging her complaint, and is received by Jupiter with kindness. In the triangle of the next end wall, is Mercury on his way to convene, by command of Jupiter, an assembly of the gods, to enquire into the alleged grievances of his daughter Venus. Psyche had been commanded by Venus to visit Proserpine and obtain from her the essence of beauty: this Psyche accomplished with difficulty; and accordingly, in the first triangle of the next side-wall, we observe her sustained by three Amorini, and bearing triumphantly in her left hand the vase received from Proserpine, which, in the succeeding triangle, she respectfully presents to Venus, by whom it is

indignantly refused. In the next triangle Cupid is affectionately received by Jove, to whom he complains of the hostility of Venus to his union with Psyche; and in the next is seen Mercury conducting Psyche to heaven, to hear the adjudication of Jove before the assembled gods, and solemnise her marriage with Cupid, the subjects of the two large paintings in the centre of the ceiling.

In that to the right the assembly of the gods is being held, presided over by Jove, who is enthroned at their head, listening to the allegations of Venus and Cupid, near whom are Juno, Diana and Minerva: Neptune, Pluto, Mars, Apollo, Bacchus, Hercules, Vulcan and Janus follow in regular succession; and the picture closes with Mercury presenting to Psyche, who is attended with an Amorino, a cup of nectar, in conformity with the award of Jove, to render her immortal. In the second large painting are celebrated the happy nuptials of Cupid and Psyche, who are seated at the head of the table, while the three Graces attend, one pouring perfumes on their heads: near them is Bacchus supplying nectar, of which Amorini partake, and which Ganymede, on bended knee, is in the act of presenting to Jove: after Jove come Juno, Neptune and his consort Amphitrite, Pluto and Proserpine, over whom the three Hours scatter flowers, Hercules and Omphale, Vulcan and Venus, the latter attended by an Amorino; and the scene closes with Apollo and the Muses, who make the vault of heaven resound with their festive harmony, while Venus dances to the music of the celestial concert.

In the triangles over the lunettes are various flying Amorini, bearing the spoils of subject gods, trophies of Cupid's universal sway. Beginning with the triangle over the door at the extremity to the left, an Amorino armed

with his bow and arrows, and at his feet two playful sparrows; an Amorino wielding the thunder of Jove, and having at his feet the eagle without talons or the lightning, the first trophy of Cupid over subjugated divinities; *next wall*: the triumph of Cupid over Neptune, whose trident is borne on the shoulders of an Amorino, while a jay and halcyon float in the azure sky; two Amorini, one holding the trident of Pluto, the other binding the three-headed cerberus; an Amorino grasping the sword and sustaining the shield of Mars, while two falcons prowl beneath, emblems of the sanguinary character of war; an Amorino holding the bow and quiver of Apollo, with the hippogryph before and a swallow behind him, both sacred to that deity; *over the last lunette on this wall*, an Amorino with the caduceus and petasus of Mercury, and two magpies on the wing, emblems of the eloquence of that loquacious god; *over the end wall*, an Amorino with the thyrsus of Bacchus, and the tyger sacred to Bacchus before him; an Amorino with the pipes of Pan, who, having dared to contend in song with Apollo, is here caricatured as an owl derided by a circle of mocking birds; *next wall*, an Amorino with a shield surmounted by a golden head; *over the door*, two Amorini bearing the club of Hercules, with one of the harpies destroyed by him; an Amorino bearing the hammer and tongs of Vulcan, with a salamander said to live in fire; and finally, *over the last window*, an Amorino guiding a lion and sea horse, an emblem of the sovereignty of Love over earth and water. All the triangles are framed with garlands of flowers, executed by Giovanni da Udine.

Second room, called the *Camera della Galatea*, Second room.
from the painting of that sea-nymph in the fourth compartment to the right as we enter, executed by Raphael, and remarkable for beauty of composition, perfection of

design, grace of contour and sweetness of expression. Galataea with a nereid, on a shell drawn by two dolphins, is on her voyage to find her lover Acis, when she is attacked by Tritons, one of whom has seized her attendant nereid, while other tritons sound a trumpet and a horn to summon their brethren to seize Galataea herself, when three Amorini fly to the rescue with bows and arrows, and liberate the affrighted nymphs. In the fifth compartment is Polyphemus, the rejected lover of Galataea, executed with great freedom and force by Fra Sebastiano del Piombo, who also painted the lunettes; and the landscapes in the other compartments are by Gaspar Poussin. The cieling is painted by Daniel da Volterra, a pupil of Michelangelo's. In one compartment is Diana in her night-car drawn by oxen; and in the other is Perseus slaying Medusa. The medallions, beginning with the last opposite the windows, are Venus; the Centaur teaching Achilles the use of the bow; Mercury and Perseus; Diana and Endymion; Hercules slaying the lion; Hercules slaying the hydra; Jupiter in form of a swan, visiting Leda; Europa on the bull; Jupiter with Venus and Cupid; and lastly, Jove as an eagle bearing off Ganymede, designed by Raphael and executed by Baldassar Peruzzi; Icarus and Daedalus; Juno in a car drawn by two peacocks; Nisus and Scylla; the fall of Phaeton; Jupiter and Semele; Zephyrus and Aurora, all designed by Raphael and executed by Baldassar Peruzzi. We next observe a gigantic head, sketched with charcoal on the wall, and said to be that of Alexander the Great: it was executed by Michelangelo, while one day waiting here for his pupil Daniel da Volterra, to intimate, it is said, the littleness of Raphael's design. *Third room on the ground floor*, used as a barrack in the time of the French Republic. In the under compart-

ments are the four Evangelists ; and over the chimney, Atlas, in fresco, by Pietro da Cortona, who also painted, on the ceiling, the arms of Paul III., encircled by Ecclesiastical emblems.

The *second floor, first room*. The architectural paintings, through which appears ancient Rome, are by Baldassar Peruzzi : the subjects on the frieze are taken from Ovid's *Metamorphoses*, and are of the school of Raphael ; and Vulcan's forge, over the chimney, is by Giulio Romano. *Second room*. On the wall opposite us, as we enter, is the family of Darius imploring the clemency of Alexander the Great, who becomes enamoured of his daughter Roxana ; on the wall opposite the window is Alexander offering the crown to Roxana, who is attended by her female suite ; and behind Alexander are supposed to be Eumenes and Parmenio, the two famous generals and friends of Alexander, both frescos executed by Gio. Ant. Razzi of Vercelli, called *il Sodoma*, the latter designed from a description of one given by Lucian as seen by him in Olympia. On the wall between the windows is a battle, of the school of Raphael ; and on the remaining wall is Alexander mounted on Bucephalus, of the school of Vasari. The Vulcan and children at the sides of the chimney-piece are by Polidoro Caravaggio.

Second floor.

PALAZZO FIANO. This irregular, unfinished pile is situate in the Corso, and extends from the via Lucina, to the left, to the piazza di S. Lorenzo in Lucina to the right. It was begun in the XV. century by a Portuguese Cardinal, and now belongs to the Ottoboni, dukes of Fiano. Its only finished front is in the via Lucina. It contains some paintings executed by Taddeo Zuccari and Baldassarre Croce.

The Fiano palac e.

The Flo-
rence pa-
lace.

PALAZZO DI FIRENZE. It is n. 27. *vía de' Prefetti*, and is the property of the Grand Duke of Tuscany and the residence of the Florence Consul. The inner front, which meets us on entering its court-yard, is the work of Vignola, who has adorned it with four Ionic and four Corinthian pilasters; and the portico, which encloses two sides of the court-yard, is sustained by ancient granite columns, some with Ionic, others with fancy, capitals.

The Ga-
brielli pa-
lace.

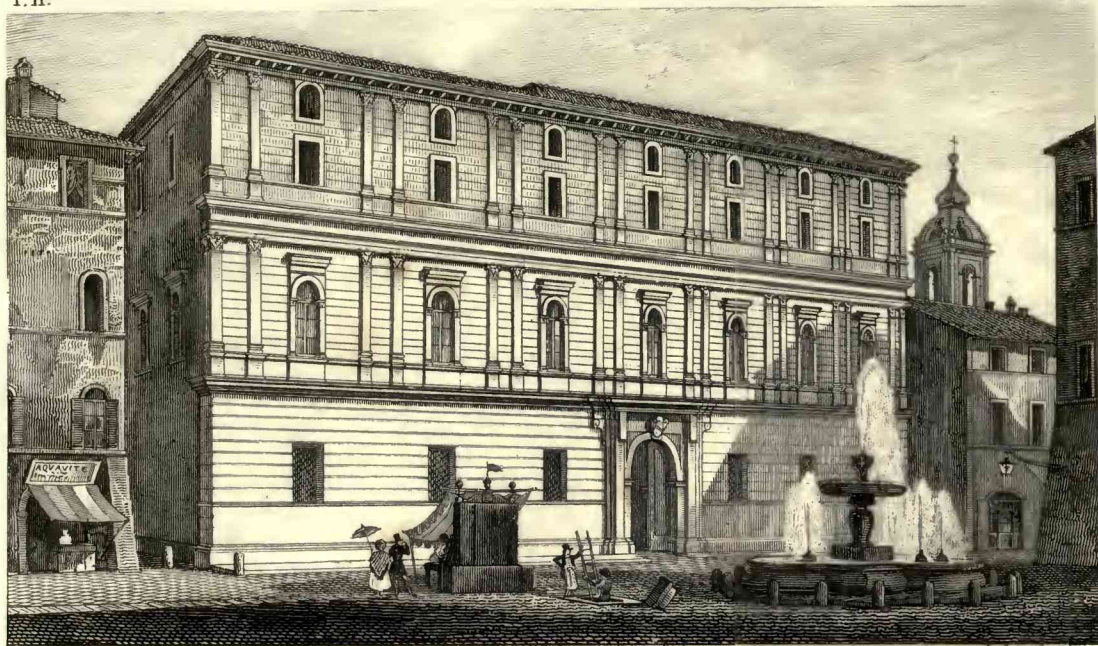
PALAZZO GABRIELLI. It is situate on the *Monte Giordano*, described in its proper place, and was reduced to its present form by the Princes Gabrielli, to whom it now belongs, after the designs of Charles Rust. In its mean and irregular court-yard is a capriciously constructed fountain, supplied from the Pauline water.

The Gae-
tani palace.

PALAZZO GAETANI. It is situate on the *Esquiline* in the *vía di S. Vito*, leading to the Arch of Gallienus, and had been the resort of several literary and scientific Academies under the patronage of its proprietors, the Dukes Gaetani, Barons Caserta, who erected in it a printing press, from which issued the first *effemeridi astronomiche* or astronomical effemerals, that appeared in Rome.

The Gi-
raud, now
Torlonia,
palace.

PALAZZO GIRAUD now **TORLONIA.** This handsome palace is situate in the *piazza S. Giacomo Scosacavalli*, near S. Peter's, and was erected, in 1506, for the Card. di Corneto by Bramante Lazzari in a style not unlike that of the Cancelleria, save the entrance, which is not by him, and is too heavy for the edifice. After the death of the Card. di Corneto it became the property of the British Government, and was the residence of the English Ambassador at Rome. When Card. Campeggio returned from his legation concerning the divorce, this palace was presented to him by Henry VIII.



G. Colonna del. inc.

PALAZZO TORLONIA IN BORGO

as a mark of his esteem; and from the Cardinal it passed into the hands of the Colonnas, from whom it was purchased by Innocent XII., who established therein the ecclesiastical college called de' cento preti, subsequently transferred to the palace, now the barrack, near the Ponte Sisto. The Giraud family afterwards purchased it from the Camera Apostolica for 14000 scudi, and next sold it to the Fabrica di S. Pietro, from whom it was purchased by Duke John Torlonia, and elegantly fitted up by Prince Alessandro Torlonia, its present proprietor, whose entertainments to foreign visitors, always given in this palace, have made it well known to travellers, who have spent a season in Rome. The last British Ambassador who resided here was John Drummond, Lord Castlemain and Earl of Melfort, previously one of James II. Secretaries for Scotland; created Duke of Melfort by that monarch, after his abdication, at S. Germain's near Paris. Since the unhappy defection of England from Catholic Unity, she has had no accredited minister at the Roman Court, a diplomatic anomaly not unattended with inconvenience to our foreign polity, particularly as regards our colonial possessions, injurious to British residents in Rome, at variance with the example of the civilised World, and repugnant to the spirit of the age.

PALAZZO GIUSTINIANI. It stands opposite the entrance to the police office, partly in the piazza of S. Luigi de' Francesi, was commenced, in 1580, by the Marquis Vincent Justiniani after the designs of Giovanni Fontana, and was completed by Borromini. It had been at one time a museum of antiquities and art; but its treasures have been dispersed; and nothing now remains but a few inferior statues and reliefs ranged in its vestibule and court-yard and on its stairs, and a few indifferent paintings scattered through its halls.

The Justiniani palace.

The Gra-
zioli pa-
lace.

PALAZZO GRAZIOLI. It stands opposite the front of the palazzo di Venezia, and was erected for the Gottofredi family by Giacomo della Porta. It was subsequently occupied by the Queen of Etruria, who bequeathed it to the Duke of Lucca, from whom it was purchased by its present proprietor, Baron Grazioli, Duke of S. Croce di Campo Basso in the kingdom of Naples.

The Im-
periali or
Valentini
palace.

PALAZZO IMPERIALI or VALENTINI. This noble edifice stands on a gentle elevation caused by the ruins of Trajan's forum, at one extremity of the piazza de' SS. Apostoli, and was erected, in 1385, by the Dukes Bonelli after the design of Domenico Paganello O. S. D., but modernised by its subsequent proprietors, the Imperiali family, after the plan of Fran. Peparelli. It was afterwards purchased by the Cav. Valentini, a wealthy Roman banker, who is its present occupant. Its front is at once solid and simple, and its apartments commodious and elegant.

The Lan-
cellotti pa-
lace.

PALAZZO LANCELOTTI. It is situate in the via della Maschera d'oro, off the via de' Coronari, and was commenced in the time of Sixtus V. after the designs of Fran. da Volterra, and completed by Carlo Moderno; but its entrance and the balcony over it are by Domenichino. The portico of the court-yard, and the spacious open gallery above it are adorned with granite columns.

The Lan-
cellotti pa-
lace.

PALAZZO LANCELOTTI. This second palace of the Lancellotti family, who reside in that just described, stands at the southern extremity of the piazza Navona; was built in 1560 from the designs of Pirro Ligorio; and is deemed one of his most characteristic works. It has recently become the palace of the Tiberine and Philharmonic Academies.

PALAZZO LANTE. It stands to the right at the extremity of the piazza di S. Eustachio, and has two entrances, one looking to the East, the other to the West. It had been originally erected by the Medici of Florence after the designs of Sansovino, and was modernised by the Dukes Lanti on the plan of Carlo Morena. In its court-yard is a fountain adorned with an excellent ancient statue of Ino nursing the infant Bacchus. The Lante palace.

PALAZZO MACCARANI. It adjoins the palazzo Lanti, and fronts the church of S. Eustachio. It had been erected by the Cenci on the plan of Carlo Maderno, but it is unfinished. The Mac-carani palace.

PALAZZO MARISCOTTI. This palace, which is unfinished, stands in the via della Pigna; It was first erected by the Maffei family after the designs of Giacomo della Porta; and now belongs to the Mariscotti. The front is rendered heavy by the massive pediments over its windows, and the spacious court-yard is for the most-part enclosed by mean edifices. The Mariscotti palace.

PALAZZO MASSIMI. It is situate in the via Papale, a little beyond the piazza of S. Andrea della Valle, and was begun, in 1526, by Baldassarre Peruzzi in a confined and irregular space, which would have defied the ingenuity of any but a first-rate architect. Its principal front, following the direction of the street, forms a curve, and is decorated with six Doric columns, sustaining an architrave, and with Doric pilasters, the latter being also employed to adorn the interior of the little graceful portico, which conducts by a long vestibule into the double court. The principal attraction in the gallery of this palace is the celebrated Discobolus, in Greek marble, found on the Esquiline, near the great fountain of the Claudian water, supposed to be a copy of the famous bronze statue of Myron, and one of the finest pieces of antique sculpture in Rome. The Massimi palace.

Adjoining this palace, also in the via Papale, is another smaller palace, built by Pietro de' Massimi, who, in 1455, established a printing press under the superintendence of Conrad Sweynheim and Arnold Pannartz, previously settled at Subiaco. It was the second printing press in Italy; and the works that issued from it, among which are Cicero's *Orator*, and S. Augustin's *City of God*, bear the imprint, *in domo Petri de Maximis*.

The Mattei palace.

PALAZZO MATTEI. This palace or rather aggregation of palaces forms an island with four fronts, one to the East, opposite the convent of S. Caterina dei Funari, another to the West, opposite the piazza Paganica, a third to the North opposite the piazza de' Ginasi, and a fourth to the South opposite the piazza delle Tartarughe. The principal palace however is that opposite the Convent of S. Caterina de' Funari, built by Carlo Maderno; and, although deficient in unity and without a suitable court-yard, it is a majestic edifice. It once contained the largest collection of paintings and statues in Rome, the latter illustrated in three large volumes by Amaduzzi and Venuti under the title of *Monumenta Mattheiana*; but of all its rich treasures there now remain but some second-rate statues, busts and reliefs to be seen in its courts, stairs, vestibule and great hall, and some valuable frescos and oil-paintings still happily preserved in its principal apartments. *Great hall of entrance.* On the cieling, Moses chanting a canticle of praise to the Lord after the Passage of the red sea, by Albani; and, on the walls, some large oil-paintings of the feudal tenures of the Mattei family. *First room to the right on entering:* The Sacrifice of Abraham, a fresco on the cieling, by Domenichino. *Second room:* Jacob and Rachel viewing their flocks, by Domenichino. *Third room:* Isaac blessing Jacob, by Do-

menichino; and *Fourth room*: Jacob's Ladder, by Albani. *First room to the left of the great hall*: Opposite us as we enter, Joseph sold by his brethren; over the central lateral window, the blood-stained garment of Joseph shown to Jacob; over the door by which we entered, Joseph sold by the merchants in Egypt; opposite the central side-window, Joseph vested with authority by Pharaoh; and, in the centre of the ceiling, Joseph proclaimed second after Pharaoh or the Triumph of Joseph, all by Pomarancie, save the first, which is a restoration by Triga. Among the paintings on the walls are full-length portraits of Charles I. and Charles II. of England, by Vandyke. *Second room*: on the ceiling, the Brethren of Joseph come for corn into Egypt, by Cristof. Greppi. *Third room*: A View in perspective, of the school of Pomarancie. *Fourth room*: on the ceiling, Joseph flying the solicitation of the wife of Putiphar, by Lanfranc. Over the doors, two landscapes by Fiamingo, and four above on the side walls, by Bril, with the burning of Troy and the tower of Babel beneath by Pietro da Cortona. Opposite the windows, two small octagonal paintings of the Conversion of S. Paul and a battle, by Tempesta. *Fifth room*: on the ceiling, Joseph in prison explaining the dreams, by Lanfranc. *Gallery*: In the centre of the ceiling, two frescos, the first, the idolatry of Solomon; the second, his reception of the Queen of Saba, by Pietro da Cortona, who also painted the other four Scriptural frescos on the ceiling, the rich borders of flowers on which correspond with the four seasons of the year. The oil-paintings on the walls are, beginning to the left as we entered, the Continnence of Scipio; David and Abigail, both by Camassei; a Nativity, by Pietro da Cortona; the Marriage of Cana, of the school of Paul Veronese; the

Baptism of our Lord, of the school of Guercino; SS. Peter and Paul meeting outside the Ostian gate, on their way to martyrdom, by Rembrandt; and the Sacrifice of Abraham, by Guercino. The five small oblong paintings, representing fruit and flowers, are by Michelangelo da Caravaggio: the long narrow paintings below, like borders, are, the two first to the left as we entered, the Reception of Clem. VIII. in Ferrara, by Tempesta; the two next, the entrance of Charles V. into Bologna, by the same, and the Triumph of the Grand Turk, to the left, his death to the right and his funeral procession in the centre, by Giovanni Senese.

The Odescalchi palace.

PALAZZO ODESCALCHI. This splendid palace, which stands opposite the church of the SS. Apostoli, was built by Card. Fabio Chigi after the designs of Carlo Maderno, except its front, which was erected by Bernini, in imitation of the twin palaces of the Capitol. It was purchased from the Chigi family, in 1745, by the Odescalchi family, to whom it now belongs. Its front is adorned, above the ground floor, with lofty composite pilasters, between which are two orders of handsome windows; and its spacious court-yard is enclosed on three sides with porticos, formed by arcades sustained by pillars, adorned on the sides with Doric columns and in front with Doric pilasters, the fourth side being unfinished and used as out-offices. On the first landing of the stairs are personifications of two Roman provinces, found in the piazza di pietra.

The Orsini palace.

PALAZZO ORSINI. It stands on the ruins of the theatre of Marcellus, and belongs to Prince Orsini, Senator of Rome.

The Pamphilj palace in the piazza Navona.

PALAZZO PAMPHILJ IN PIAZZA NAVONA. It adjoins the church of S. Agnes in the piazza Navona, and was erected, in 1650, by Innocent X., Pamphilj, after

the designs of Girolamo Rainaldi. Its principal entrance, in the piazza, is adorned with four columns sustaining a balcony; and the windows of this front are overloaded with ornament. The vestibule leads to two court-yards in the centre of the edifice; and the vaulted ceiling of the noble gallery is decorated with frescos, by Pietro da Cortona, relating to Æneas, and taken from the Æneid of Virgil.

PALAZZO PAMPHILJ IN PIAZZA DI VENEZIA. It stands to the rear of the Doria palace, was erected by Prince D. Camillo Pamphilj, in 1742, and has been already noticed in our description of the Doria palace. The Pamphilj palace in the piazza di Venezia

PALAZZO PIO. It is situated in the piazza del Biscione, near the Campo di Fiore, on the ruins of Pompey's theatre, and was erected by the Pio family after the designs of Arcucci. It is now occupied by the *Amministrazione generale de' lotti*. The Pio palace.

PALAZZO PIOMBINO. It stands on the Corso opposite the piazza Colonna; and its front, which is censured for its want of a central entrance and for some coupled windows, was erected by the Father of its present proprietor, Prince Piombino. The Piombino palace.

PALAZZO POLI. It stands in a piazza of the same name, near the fountain of Trevi, and belongs to prince Piombino. Its architect was Martino Lunghi; it is admired for solidity and simplicity. The Poli palace.

PALAZZO DELLA REGINA DI SARDEGNA. It stands in the Corso, opposite the Doria palace, and was built by the duke of Nevers after the designs of Rainaldi, who has loaded the front, the cornice particularly, with too much ornament. It was purchased, in 1725, by Lewis XV. for the French Academy of the Fine Arts, founded in Rome by Lewis XIV. in 1666, and The palace of the Queen of Sardinia.

was exchanged with the Court of Tuscany, at the commencement of the present century, for the villa Medici on the Pincian, to which the Academy was transferred. It was subsequently sold by the Grand Duke of Tuscany to Lewis Bonaparte, Count of S. Leu, who sold it to the Dowager Queen of Sardinia, by whom it was bequeathed to her daughter, the late queen of Naples, and thus became the property of the Neapolitan Court, from whom it was purchased by a Countess Rossemberg, the late wife of Prince Sciarra, and is now the property of her heirs. Its architecture is solid, its entrance good, its court sufficiently ample and its stairs and apartments commodious.

The de
Regis pa-
lacc.

PALAZZO DE REGIS, sometimes called the Farnesina. It is wretchedly situate at the extremity of the vicolo dell' Aquila, a narrow street to the left on reaching the Braschi Palace. Its architect is said by some to have been Raphael, by others, Giulio Romano, by others, Baldassar Peruzzi, and by others, Michelangelo; who is said without authority of any sort to have erected it as the model of the palazzo Farnese, whence its name of Farnesina. Its principal front, which is in the vicolo, is admired for solidity, regularity and judicious ornament; and its second front, which is that now in use, presents a small court, enclosed by a most graceful Doric portico, surmounted by two other floors of similar but more simple construction.

The Ros-
pigliosi
palace:
Aurora of
Guido.

PALAZZO ROSPIGLIOSI. It was built, in 1603, by Card. Scipione Borghese, from the designs of Flaminio Ponzio, on a portion of the site of the Baths of Constantine, on the Quirinal. It had been the palace of Card. Bentivoglio, from whom it was purchased by Card. Mazarin, who enlarged it from the designs of Carlo Maderno; and in the last century it passed into the Rospi-

gliosi family. The coffee-house, as they call it, built on an adjoining pensile garden, contains the famous Aurora of Guido, one of the most esteemed frescos in Rome as well for poetical composition as for brilliant and harmonious colouring. Aurora, borne through the ambient air, is chasing away the clouds and scattering flowers before the chariot of the sun, in which is seated the refulgent god of day, who, with conscious ease guides with one hand the four fiery steeds that are harnessed to his flaming car; while Lucifer, bearing aloft his blazing torch, which is blown back by the velocity of his advance, appears above the heads of the heavenly coursers; and the Hours, gentle sisters, advance with rapid step as they tread the fleecy clouds, encircling hand in hand the whirling car of Phoebus all resplendent with the golden glow of the orient morn. This picture is truly one of the brightest creations of fancy; it is embodied poetry; an illusion which almost appears reality; yet must it be acknowledged that in the head of Apollo we look in vain for the youthful beauty and majesty, which are associated with the idea of the god of day, and are so nobly exemplified in the Apollo Belvedere.

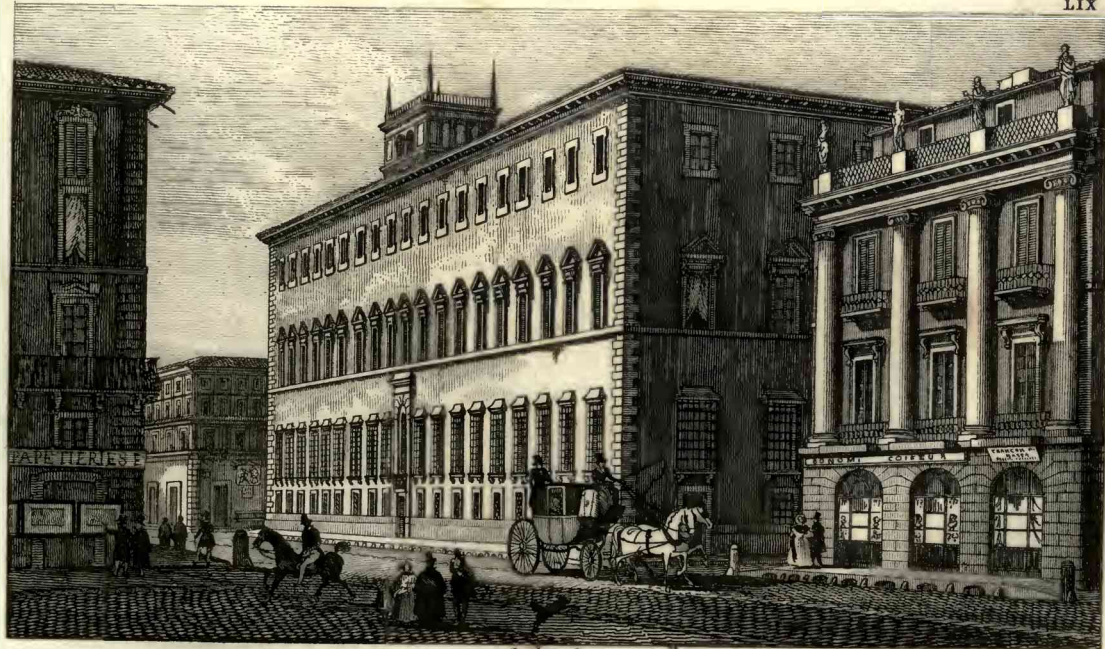
By the side of this fresco the other works of art in this room lose much of their interest. On the end wall to the right is the Triumph of Love, by the Cav. Tempesta. At the head of the procession are Pluto and Proserpine in a chariot drawn by four black horses; next are Perseus liberating Andromeda; Rinaldo and Arminia; Jupiter and Juno; Cupid in a car drawn by four horses; Mark Antony and Cleopatra; Apollo; the queen of Saba and Solomon; Hercules and Iole; Nessus and Dejanira; and lastly Hercules and Dejanira. On the opposite wall is the triumph of Worth, also by Tempesta, in which are Archimedes and Aristobolus preceded

Other objects of art in this room.

by two Fames ; Alexander the Great attended by his Generals; and Fame in her triumphal chariot. The four small frescos at the four extremities of the side-walls are by Paul Bril, and represent, that to the left, on the wall opposite the entrance, Spring with a landscape of the villa Pamphily; that to the right, Summer with figures of reapers and gleaners; that over the door of entrance, Autumn, with women gathering grapes, and men preparing the wine vesels; and the remaining one, Winter, with a snow scene, and hewers of wood. In the centre of the room is a bronze horse, cast from a model by Bernini, who also modeled the bronze bust of Clem. IX., *Rospigliosi*. The two side doors of this hall are adorned each with two Ionic columns of breccia corallina; and the central door, with two of rosso antico.

Room to
the right.

On entering the room to the right we observe, to our right, a large painting of Adam presenting figleaves to Eve to cover her nudity, by Domenichino; opposite, the death of Sampson, by Ludovico Caracci; over the door, Sophonisba, queen of Numidia, wife of Syphax, after having taken the poison sent her by her second husband Massinissa, who was ordered to separate from her by Scipio Africanus, by the Cav. Calabrese; between the windows to the left as we entered, the Death of Peter Martyr, by Muziano; and beneath it, Modesty rebuking Vanity, by the Cav. d'Arpino; to the left of the first window, an *Ecce Homo*, by Guido, and a Madonna, by Bronzino; to the right of the second window, a sketch of a Holy Family, by Correggio; between the two opposite windows, an unknown portrait, by Vandyke; and on the table beneath, a beautiful ancient basalt head of Scipio Africanus with his distinctive scar, received in defending his father at lake Ticinum. This valuable bust is said to have been found at Linternum.



G. Colonna del.

VEDUTA DELLA VIA DEL CORSO

presa dal Palazzo Ruspoli

In the opposite room, on the wall opposite us as we enter, the Triumph of David, by Domenichino; portraits of our Lord and his Apostles, by Rubens, viz. to the right of the Triumph of David, beginning below, S. Mark, S. Bartholomew and S. Thaddeus; to the left, S. James, S. Thomas and S. John; central painting on the opposite wall, Liberation of Andromeda, by Guido; to the right of which, S. Peter, S. Paul and S. Andrew; to the left, S. Matthew, S. Philip and S. Luke; between the windows at the extremity of the hall, our Lord with his Cross, by Rubens; above, our Lord carrying his Cross, by Daniele da Volterra; and Matrimony, by Michelangelo da Caravaggio; between the opposite windows, a Pietà, by Annibal Caracci, and Eve presenting the apple to Adam, by Giacomo Palma; over the door, the five senses, allegorized under the form of a female with five children; by Carlo Cignani, a pupil of Guido's; under the Andromeda, a portrait of N. Poussin; by himself; another, of Andrea Sacchi, by himself; to the right on entering, an ancient bronze head of Seneca; near S. Mathew, Cato the Censor; and opposite, two heads of Septimius Severus and his son Caracalla, the latter without his accustomed dark, unbending frown.

PALAZZO RUSPOLI. It stands on the Corso, adjoining the piazza di S. Lorenzo, on one side, and the via della Fontanella di Borghese, on the other, and was built, in 1556, by the Rucellai family, from the designs of Bart. Amenati. It has two fronts, one in the Corso, the other in the via della Fontanella di Borghese, each presenting three ranges of windows, and recommended by their simple elegance. The highest range of windows in the Corso are however too near the roof. The door of the side-front opens into a small Doric portico, which conducts to the noble stairs, built by Martino Lunghi,

The opposite room.

The Ruspoli palace

for Card. Gaetani, in 1580, and consisting of 115 steps of white marble, each step being one slab, 7 feet in length: they conduct to the *appartamento nobile*, the gallery of which is adorned with frescos representing the genealogy of the gods by Giacomo Zucchi, a pupil of George Vasari. The ground floor, fronting the Corso, is entirely occupied by the *Caffe Nuovo*, a handsome establishment, the largest in Rome, with several billiard-tables and a garden. Its rooms are painted in chiaroscuro with fabulous and fancy subjects; and the cieling of the large coffee room is covered with arabesques and facts in Roman history, the work of French artists, but now nearly effaced.

The Sacchetti palace.

PALAZZO SACCHETTI. It stands in the *via Giulia*, next the church of S. Biagio, and was built by Antonio Sangallo for his own residence, early in the XVII. century, and completed by Nanno Bigio. It is much admired for its simplicity and solidity. At the death of Sangallo the palace became the property of Card. Ricci, who formed in it a valuable collection of statues and other antiques, which passed with the palace successively to the Caroli, Acquaviva and Sacchetti families, to the last of whom it now belongs. Sangallo affixed to it the arms of Paul III. and the inscription, *Tu mihi quodcunque hoc rerum est*, a grateful memorial of his obligations to the Pope, who duly appreciated and patronised the genius of Sangallo.

The Savorelli palace.

PALAZZO SAVORELLI. This tasteless and irregular pile has its principal entrance in the piazza SS. Apostoli, and was erected after the design of the Marquis Giambat. Muti. It is interesting to English travellers only as the residence of the Pretender James III., who died there in 1769.



G. Cottafavi inc.

PALAZZO SCIARRA COLONNA

PALAZZO SCIARRA. It stands in a piazza of the same name off the Corso, and was built, in 1603; by Flaminio Ponzio, except its Doric entrance, which is ascribed to Vignola, and is flanked by two fluted travertine columns, placed on lofty bases, and sustaining an architrave. In the opinion of Milizia the front of this palace is the handsomest, because the simplest, in Rome, with the sole exception of its doorway, which is too much ornamented and is further disfigured by the height of its pedestals. Its gallery is not large, consisting as it does of four moderately sized rooms; but it is one of the most select in Rome, comprising the beautiful collection which fell to the lot of Prince Sciarra Colonna on the division of the family paintings at the termination of the tedious lawsuit between him and his brother Prince Barberini, about the close of the last century. As the gallery is supplied with catalogues we shall content ourselves with selecting the best productions in each room. *First chamber.* 2. An *Ecce Homo*, by the Cav. D' Arpino. 5. A large painting of the Decollation of the Baptist, by Valentin. 10. The transfiguration, an admirable copy, by Giulio Romano. 11. The Sacrifice of Abraham, by Gherardo della notte. 12. The Virgin and Child, by Bellini, the master of Titian. 13. A Holy Family, by Innocenzo da Imola, of the school of Raphael. 15. Rome Triumphant, with the Tiber, the Tigris and the Twins, by Valentin. 16. Our Lord with the Samaritan woman, by Benvenuto Garofalo. 19. The prayer in the garden and the Crucifixion on the two sides of the brass plate, by Carlo Dolci. 20. The Virgin and Child, by Titian. 21. Portrait of Card. Ant. Barberini, by Carlo Maratta. *Second chamber.* 1, 2. Landscapes by Fiamingo. 4. A landscape in his second manner, by Paul Bril. 14. Do. 16. A small landscape by Salvator Rosa.

17. Sunrise with the Flight into Egypt, by Claude Lorraine. 18. Sunset over lake Bracciano, by the same. 22, 24. Landscapes in his first manner, by Paul Bril. 26. The church of the Gesù on occasion of the Canonization of S. Ignatius and S. Francis Xavier by Greg. XV. in 1622, the architecture by Galiano, the figures by Andrea Sacchi. 28. A landscape in his first manner, by Paul Bril. 31, 34. Two landscapes, by Fiamingo. 36. S. Matthew writing his Gospel, by N. Poussin. 37. A landscape in his first manner, by Claude Lorraine. 38. The Baptism of our Lord, by Breughel. 39. A landscape in his first manner, by Claude. 54. A beautiful landscape, with the angel conducting Tobias, in his first manner by Paul Bril. *Third chamber.* 4. over the door, the expulsion of the profaners from the temple, well executed by Bassano. 9. Circe changing men into beasts, representing a boar hunt, by Benvenuto Garofalo. 25. Moses, by Guido, in his first strong manner. 26. The Vestal Claudia, vindicating her continence by dragging after her with her girdle the ship that conveyed to Rome the image of Vesta, by Benvenuto Garofalo. 29. A bambocciata, by Theniers. 33. A copy of Raphael's Fornarina, by Giulio Romano. 40, 43. Caricatures, by Theniers. 44. The Adoration of the Magi, by Benvenuto Garofalo. 39, 42. Small landscapes, by Fiamingo. *Fourth room.* 4. S. John the Evangelist, by Guercino. 6. The famous violin player, an undoubted portrait by the great Raphael, inscribed with the date M. D. XVIII. 7. S. Mark, by Guercino. 12. Conjugal Love, by Agostino Caracci. 13, 15. Vulcan's forge, and the temptation of S. Anthony, both by Breughel. 16. The Cheating card-players, so true to nature, by Caravaggio. 16. Modesty and Vanity, an admirable contrast, by Leonardo da Vinci. 18. The entrance of Orpheus into hell, by Breughel.

22. The Passion, by Giotto. 23. An island, by Breughel. 24. Titian between his two brothers, with his little nephew beneath, by Titian. 26. S. Sebastian, by Pietro Perugino. 27. The sketch of the martyrdom of S. Erasmus, which we saw in the Vatican, by Poussin. 28. S. James, by Guercino. 31. The Assumption, by Albert Durer. 32. Guido's second Magdalene, called the Maddalena delle radici from the reddishes painted beneath. She is reclining on a rock, and her countenance and attitude, her uplifted, tearful eye speak the penitential sorrow that overwhelms her, and her entire devotion to Heaven. This Magdalene far excels the other, and cannot be contemplated without deep sympathetic emotion.

PALAZZO SORA. This palace is situate in the piazza Sora, which is reached by the vicolo di Sora, between nn. 112 and 113, in the via Papale, a little beyond the Braschi palace. Over the entrance, the windows and the projecting extremities of the ground floor are triglyphs and metopes: the windows of the next floor have alternately curve and triangular pediments, and are separated by Corinthian pilasters, with Ionic pilasters at the extremities; and the extremities of the third floor are adorned with very light Corinthian pilasters. The edifice is often said to have been built by Bramante, an opinion which Milizia rejects, exclaiming: "E può mai essere d'un Bramante tale arlechinata?"

PALAZZO SPADA. It stands on the small piazza of capo di Ferro, a short distance beyond the Trinità de' Pelegrini, on the way to the Palazzo Farnese, and was begun, in 1564, from the designs of Giulio Mazzoni, the scholar of Daniele da Volterra. Between the windows of the first-floor are niches with ancient statues: the mezzanini, which come next, are encom-

passed by a superfluity of stucco ornaments; and the windows of the upper story come too near the roof. The court-yard is enclosed by Doric porticos; between the windows of the first floor are niches occupied by statues; and the bands above the Doric architrave, *mezzanini* and upper windows are crowded with stucco reliefs, some of which represent the wars of the Centaurs and Lapithae. The doorway to our left, on having entered the court-yard, commands a view of Borromini's fantastic colonnade of Doric columns, constructed for sake of perspective, from which Bernini is said to have borrowed his idea of the *Scala Regia*, or rather, according to Milizia, of the noble colonnades of S. Peter's. Bernini had been employed by Card. Bernard Spada, who became its proprietor in the beginning of the XVII. century, to modernise and adorn the palace. The door to the left, as we entered the portico, conducts to the interior of the perspective portico, and also to two rooms of statuary, in the first of which are *Somnus* as a sleeping child, by Bernini; a seated statue of *Antisthenes*, the master of *Diogenes*, and subsequently the pupil of *Socrates*; a copy of the head of the *Laocoon*, by Bernini, etc. In the second room are numerous heads and busts of no particular interest; and affixed to its walls are several reliefs, those in marble found when rebuilding the stairs of S. Agnes on the *Nomentan way*, after the fatal siege of Rome by the *Constable Bourbon*, in 1527, and occurring in the following order, beginning to the left as we entered: — *Perseus*; *Apollo and Endymion*; *Archemorus*, son of *Lycurgus*, king of *Nemaea*, in *Thrace*, by *Euridice*, brought up by *Hypsipyle*, queen of *Lemnos*, who being met by the army of *Adrastus*, going against *Thrace*, was forced to show them a fountain, where they might quench

their thirst, and on her return found the Child, whom she had laid on the grass, killed by a serpent, in consequence of which the Greeks, to honour the memory of Archemorus, instituted the Nemaean games; Paris and Helen embarking for Troy; Perseus and Andromeda; Endymion, the two latter, copies in plaister; the temple of Minerva; Meleager; and Pasiphae with her favourite bull.

Returning to the portico, and ascending to the first floor we find in the hall of entrance the great attraction of this palace, the celebrated *statue of Pompey*, a semicolossal figure, nine feet seven inches in height, draped in the clamys or short Grecian mantle, covering the left shoulder, holding in the left hand the globe, and under the left arm the parazonium or short sword. It was found, in 1553, in the *vicolo de' Leutari*, a small street to the right of the church of S. Lorenzo e Damaso, under a partition-wall between two houses (a). When it was first discovered the head lay under one house, and the body under the other; and Flaminius Vacca informs us that the two proprietors were on the point of dividing the statue, when Julius III. purchased it for 500 crowns; which he divided among the contending parties, and presented it to Card. Capo di Ferro, who had saved great Pompey from being decapitated a second time in his statue. The French, who acted the Brutus of Voltaire in the Colosseum, resolved that their Caesar should fall at the base of the statue, which was supposed to have been sprinkled with the blood of the Dictator, and accordingly, to facilitate its transport, subjected it to the temporary amputation of the right arm, which, however, was a restoration.

First floor:
hall of entrance: statue of Pompey.

(a) Flaminius Vacca, *Memorie*, §. 57.

Two questions arise regarding the statue before us, first:—Is it a statue of Pompey? Next:—Is it that statue of Pompey, at the base of which “great Caesar fell?” To both interesting enquiries we answer in the affirmative. Its authenticity as a statue of Pompey is at once placed beyond all doubt by the striking resemblance which it bears to the ancient medals inscribed with his name. The head, it is true, had been at one time separated from the torso; but they were found united; and the points of union as well as the veins of the marble so exactly correspond as to leave no doubt whatever that they originally formed one statue; nor is it matter of surprise that in the storms that shook the whole edifice of society after the death of Pompey, his statue should not have escaped unhurt. True, the globe of power led some to recognise in it a statue of Augustus; but the countenance bears no resemblance whatever to the well known busts, medals and statues of the first emperor; and the globe was no ill applied adulation to him, who “found Asia Minor the boundary and left it the centre of the Roman empire.” Others professed to discover in it a statue of Alexander the Great; but the dissimilitude between the countenance before us and the well known head of that monarch in the hall of the Dying Gladiator is a sufficient refutation of the supposed likeness. Finally, some have questioned its authenticity merely because they are unwilling to allow the existence of a heroic statue of a Roman citizen; but the Grimani Agrippa, almost a contemporary, is heroic, a proof that heroic figures of citizens, tho’ rare, were not unknown about the close of the republic. The style of sculpture too accords with the era of Pompey; and the countenance bespeaks the “*hominem integrum, et castum et gravem.*”

Its identity with the statue of Pompey, at the base of which Caesar fell, is scarcely, if at all, less authentic. That statue, as Plutarch informs us, lay prostrate in the curia of Pompey, adjoining his theatre, Πομπηίου μὲν εἰκόνα κείμενην ἐχών (a), having been removed from its pedestal perhaps by the jealousy of the Dictator. Cassius cast a look at the statue, as if to reanimate his courage; and Caesar, as Appian observes, either accidentally or impelled by the onset of the conspirators, Εἰτ' ἀποτυχῆς, εἴτε ὑπο τῶν κτείναντων ἀπωσθεῖς (b), was borne towards the pedestal, where he sought to defend himself, until observing his friend Brutus among his assailants, he exclaimed, "Et tu Brute!" ; and folding his head in his robe, fell with dignity, as Appian observes, at the base of Pompey's statue: Εφειλκυσατο κατὰ τῆς κηραλῆς τοῖματιον, καὶ παρῆκεν ἑαυτὸν πρὸς τὴν βαρύν, ἐφ' ἧς ὁ Πομπηίου βεβήκεν ἀνδρίας (c):

" Even at the base of Pompey's statue,
Which all the while ran blood, great Caesar fell."

On the death of Caesar the commonalty in the city, deserting Brutus and his associates, proved themselves unworthy to be free: instigated by the harangues of the infamous Antony they tumultuously set fire to the Curia, the theatre of the military despot's death (d); but the conflagration could not have been very destructive, for Suetonius informs us that it was subsequently ordered

(a) Vit. Cesar. c. 61.

(b) Lib. 11. c. 117.

(c) Lib. 11. c. 117.

(d) Ibid.

to be closed by Augustus: "Curiam in qua occisus est obstrui placuit (a);" and he also removed thence the statue and placed it on a marble Janus before the regal entrance of the theatre: "Pompei quoque statuam contra theatri ejus regiam marmoreo Jano superposuit, translatam e Curia, in qua Caius Caesar fuerat occisus (b)". The theatre, as its remains under the palazzo Pio prove, stood at one extremity of the Campo de' Fiori, in the immediate vicinity of S. Lorenzo e Damaso and the via de' Leutari, where the statue before us was found; and the inference at once forces itself upon the mind, that it is the identical statue erected there by order of Augustus, and *that* therefore at the base of which the Dictator fell, an inference which becomes still more conclusive, when to its authenticity as a statue of Pompey and the identity of the locality we add the corroborative and undoubted fact that no new statue was raised to Pompey after his death. To it therefore we may address with historical truth the beautiful apostrophe of Byron:

"And thou, dread statue! yet existent in
 The austere form of naked majesty,
 Thou who beheldest, 'mid the assassins' din,
 At thy bathed base the bloody Caesar lie,
 Folding his robe in dying dignity,
 An offering to thine altar from the queen
 Of gods and men, great Nemesis! did he die,
 And thou, too, perish, Pompey? have ye been
 Victors of countless kings, or puppets of a scene?"
 On the exterior of the left leg, and not, as Sir John
 Hobhouse asserts, "near the right knee", is a large stain,
 which some have conjectured to have been produced by

(a) Vit. Caesar. c. 88.

(b) Vit. Octav. c. 51.

the blood of the Dictator; but while we notice the conjecture, we need scarcely add that its truth must remain apocryphal.

After having contemplated with absorbing interest the stern majesty, and briefly glanced at the memorable events associated with the memory, of this statue, we proceed to view, with diminished interest, the pictorial treasures of the gallery; inviting attention to such objects as are most worthy of notice, as we proceed thro' the suite of rooms successively. *Suite of rooms.* *First room.* In the four angles the four Seasons; over the door, the Rape of Proserpine; opposite, the Birth of Venus; between the windows, Time admonishing the Virtues; and opposite, Hercules destroying Antaeus, all of the school of Giulio Romano. *Second room.* Beginning to the left as we entered, portrait, by Michelangelo da Caravaggio; portrait, by Annibal Caracci; over both, the Prodigal Son, by Bassano; beyond them, the Carità Romana, by Annibal Caracci; between the windows, the Pastor Fido, by Luca Giordano; beyond the windows, a head by Titian; an *Ecce Homo*, by Andrea del Sarto; over the door, David with the head of Goliath, by Guercino in his first manner; next oval, the Virgin and Child, by Sassoferrata; a portrait of Card. Patrizi, by Camuccini; S. Bernardino, by Annibal Caracci; next wall, Geometry or a female with a compass, by Michelangelo da Caravaggio; a large painting of the death of Abel, by Lanfranc; Card. Capo di Ferro, by Domenichino; over the door, a female portrait, by Rubens; the death of Cleopatra, by Roncalli; the death of Mark Antony, by the same; next wall, over the table, portrait of Julius II., by Raphael; S. Francis, by Michelangelo da Caravaggio; the angel appearing to the Shepherds, by Poussin; and an oval family portrait, by Titian. *Third room.* To the

left on entering, the Salutation of the B. Virgin, by Andrea del Sarto; two figures in caricature, by Michelangelo da Caravaggio; a large painting of Lucretia, by Guido in his first bold manner; S. Lucia, by Guercino; a head of Seneca, by Salvator Rosa; Jacob and Rachel, by N. Poussin; portrait of Card. Spada, the founder of the gallery, by Guercino; peasants assailed by Robbers, by Breughel; a large painting of Judith with the head of Holophernes, by Guido in his second or milder manner; the Baptist preaching in the desert, by Breughel; and above it, a landscape by Gaspar Poussin. *Fourth room or the galleria.* Beginning to the left, the Seizure of our Lord, by Gherardo della Notte; above it, S. John, by Giulio Romano; between the windows, a large painting of the banquet of Mark Antony and Cleopatra, by Trevisani; a Holy Family, by Andrea del Sarto; between the next windows, an admirable painting of Dido on the funeral pile, by Guercino; sketch of the cieling of the Gesù, by Baciccio; a landscape, by Salvator Rosa; four family portraits, one by Moroni, two by Titian, and one by Tintoretto; a portrait of Card. Pole, by Titian; above it, a family portrait, also by Titian; a landscape by Salvator Rosa; above it a family portrait by Vandyke; a second portrait, by Tintoretto; the Carità Romana, by Michelangelo da Caravaggio; S. Jerom, by Spagnoletto; David with the head of Goliath, by Guercino; a Virgin and Child, by Morillo; a philosopher with a skull, by Albert Durer; the Rape of Helen, by Guido; beneath it, two small paintings, by Borgognone; a landscape, by Gaspar Poussin; a woman teaching her daughter to sow, by Michelangelo da Caravaggio; and above it, a Holy Family ascribed to Rubens. *Fifth room.* Beginning to the left, S. Cecilia, by Michelangelo da Caravaggio; a Madonna and an Ec-

ce *Homo*, both designed by Guercino; above it, the Death of S. Francis, by Agostino Caracci; next wall, beyond the window, portrait of Pietro Perugino, by himself; Cenci, by Paul Veronese; beyond the door, a snow scene by Theniers; a portrait of Card. Spada, the founder of the gallery, by Guido; Paul III. by Titian; above it, Flora, by Zuccari; two laughing children, by Correggio; and finally, a Deposition ascribed to Annibal Caracci.

PALAZZO TORLONIA. This pretty palace was built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by the late Giovanni Torlonia, the wealthy Roman banker, afterwards duke of Bracciano. It embodies two palaces separated by a narrow lane, of which the principal one stands in the piazza di Venezia, and the other in the via de' Fornari, adjoining the square of the SS. Apostoli. On entering its first portico the eye is attracted by a beautiful gallery painted in perspective on the wall opposite us, by Caretti. The vestibule by which we entered and the porticos are adorned with ancient statues on marble pedestals; with heads on elegant brackets; and with ancient and modern reliefs affixed to the walls. The reliefs over the doors in the porticos are from models by Thorwaldsen. The porticos enclose two pretty court-yards: the first floor of the first court-yard is adorned with Ionic, the second with Corinthian, pilasters; and around both court-yards, in the pavement, are forty circular and elliptical slabs of marble, sculptured in leaden outline with artistic caprices, such as birds, tigers, dogs, rivers, children, Æolus, Ganymede etc, all by Gajassi. The second court-yard, in which the eye and ear are refreshed with the sight and sound of pure and perennial

Torlonia
palace in
the piazza
di Venezia:
ground
floor.

fountainins, is capricious and unarchitectural in its decorations, among which, however, are eight good medallions with as many allegorical reliefs, by Gajassi, such as Wealth encouraging the Arts; Knowledge contemplating the Heavens etc. The fountains at the extremity of this court-yard are adorned with two large marble reliefs, one representing the Nymph *Ægeria* dictating her inspirations to Numa, by the brother of Tenerani; the other, the nymph *Amimone* conversing with Neptune, by Obici, of Modena, the former Nymph having been converted into the fountain that bears her name near lake Nemi, and the latter into a fountain near Argos. On the ground floor is a Gothic room with windows of stained glass by Bertini, and a chimney-piece adorned with *pietre dure*, by Monachesi. The four figures in the feigned niches are Goffredo, Charlemagne, Orlando and Tancred, painted, as is the rest of the room, by Caretti. In the adjoining hall is Gibson's classic group of *Psyche* borne away by the Zephyrs, a subject taken from 'the Golden Ass' of Apuleius, as we had occasion to observe in our description of the Farnesina palace. The Zephyrs, under the form of two aerial, winged youths of exquisite grace and beauty, their brows crowned with chaplets of flowers, gracefully bear aloft on their shoulders to the valley of love the modest, the beautiful *Psyche*, the personification of the soul, of whose nobler attributes her tangible form, spiritualized as it were by the artist's chisel, is so refined, so unearthly an expression. On the ceiling and walls of the marble stairs are painted the characteristic Virtues and the most remarkable events in the life of Alexander the Great, by Tojetti, Paoletti, Capalti, Guglielmi, Bianchini and Bigioli, living artists of some merit, a complimentary allusion, we presume, to the accidental coin-

cidence of name between the hero of Macedon, and the proprietor of the palace, Don *Alessandro* Torlonia.

First room. It is ornamented with twenty-four columns First room.

of the Ionic order; four statues of Hector, Anchises, Creusa and Æneas, by Stocchi, Dante, Bisetti and Albertoni, names unknown to fame, with two bas-reliefs relating to Dido and Æneas by Rinaldi, and three by the Cav. Laboureux. *La sala d'angolo.* On the cieling of this room is the Apotheosis of Hercules, by Landi.

The gallery. The cieling of its first branch is ornamented with the principal events in the life of Achilles, painted by the Cav. Paoletti; the second branch with those of Theseus, by Palagi, some paintings by one Massabò, and Theseus combating the Centaurs in the lunettes, by one Tojetti; the third branch, with paintings of Deucalion's deluge, Minerva animating man, and the golden age of Saturn, by the Cav. Capalti; the fourth branch, with paintings on the cieling relating to Bacchus, by the Cav. Andrea Pozzi. *Braccio dell' Ercole e Lica.* In the twelve niches are statues of the twelve greater gods, the Vulcan by Tenerani; the Flora by the Cav. Solà; the others by Rinaldi, Bienaimé, Pistrucci, Dante, Galli and Thorwaldsen. The paintings are by Podesti, and represent the defeat of the giants; the Rape of Proserpine; the Rape of Europa; the Judgment of Paris; and the feigned basreliefs in the little cupolas, representing mythological subjects, relating principally to Hercules, are by Prof. Coghetti. But the great attraction of this hall is the celebrated group, from which it takes its name, that is Hercules about to hurl into the sea the boy Lychas, who brought him the poisoned tunic from Dejanira, which forms the subject of one of the tragedies of Sophocles. The poisoned mantle, glued to the skin of the maddened hero,

displays under it every muscle swoln and agonized : he holds the youth by one foot reverted behind his back ; and looks furiously down the precipice, into which he is about to precipitate his trembling and guiltless victim. The expression of this group is truly sublime; the contrast of passion and suffering is terrific ; and this masterpiece alone is sufficient to prove that to the elegance of Praxiteles, displayed in so many of his other works, the genius of Canova united the strength of Phidias. In the next room is the Feast of the gods at the marriage of Cupid and Psyche ; painted on the cieling by Camuccini, a subject treated in the Farnesina by the divine Raphael. The hall is ornamented in the French style, with mirrors, stuccos etc., after the designs of Caretti.

Second
floor.

Second floor. The door-frames are adorned with bronzes by the before mentioned Rorik, and the pictorial decoration is by one Scarabellotto. *La sala di Telemaco.* It is so called from the five paintings on its walls relating to that hero, by Paoletti, and some stucco reliefs, by Troschel, a Prussian artist of some merit. *La sala di Psiche* is so called from the story of Psyche painted on the cieling by one Coghetti, and some reliefs on the same subject by Gajassi. *La camera di Diana.* The paintings relating to Diana are by Podesti, the reliefs by Galli, Gajassi and Thorwaldsen. The succeeding chambers are a reception room, bed rooms, dressing rooms etc., two with some paintings by one Bigioli, and the others with light capricious decorations, mirrors etc. in the French style. The palace is surmounted by a terrace, the roof of which is sustained by small metal columns.

Second
palace.

The second palace, which looks into the piazza de' SS. Apostoli, is generally let to lodgers for the sea-

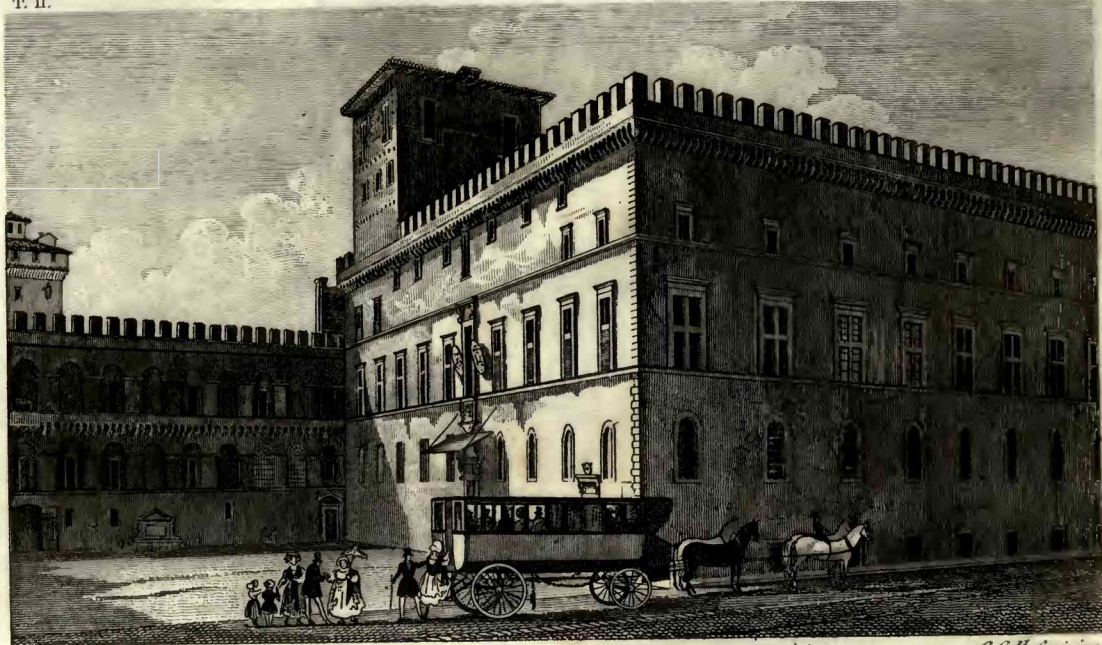
son. The *camera de' quattro poeti*, on its second floor, contains paintings relating to the four great Italian poets, Dante, Petrarch, Ariosto and Tasso. In the lunettes Dante is presented by Virgil to Homer; Melissa shows Bradamante his descendants; Laura appears in sleep to Petrarch; and Erminia is dragged by the flying steed into the wood; all executed by one Consoni. In the *camera delle illustri Italiane*, are painted the portraits of illustrious Italian females, and, on the ceiling, Time consigning their names to immortality, all by one Carta. In the *camera di Raffaello* is painted on the ceiling Raphael presenting the sketch of his Galatea to Agostino Chigi, by one Bigioli. In the *camera degli artisti* are the portraits of Bramante, Michelangelo, and Giovanni da Udine, in chiaroscuro, by one Chiarini. The *camera degli stucchi* is so called from its stuccos, by one Delabitta, who has represented on the ceiling the history of Æneas. The *camera delle prospettive* is altogether the work of Caretti. The *camera di Trajano* contains thirteen reliefs relating to that emperor, his victory over the Dacians, after which he is seen binding up the scars of his wounded soldiers; his Triumph etc., all by Troschell.

On the third floor is a Gothic chapel, on the ceiling of which are painted Founders of religious Orders, Virgins, Confessors, Martyrs, by one Costantino Brumidi: the altar is adorned with the Cardinal and Theological Virtues sculptured by Carlo Aureli; and in the absis over the altar is painted the Holy Trinity adored by S. John and S. Anne to the right, S. Marinus and S. Charles to the left, while his Guardian Angel presents S. Alexander to the throne of God, all names of members of the Torlonia family, executed by one Brumidi, who also painted the Apostles in the niches. The Mar- Third floor.

riage of the B. Virgin, the Adoration of the Magi and the others on the windows are by Bertini of Milan. The *Appartamento de' giovani principi* consists of four chambers, in the first of which Consoni painted Poetry, History, Astronomy, Eloquence and Philosophy, as lessons of instruction to the young princes Torlonia: the three other chambers contain nothing of particular interest. The *Sala Pompejana* is painted with masks, trophies, small figures, and other caprices, in imitation of some of the rooms of Pompeii, by Caretti; the *Nozze Aldobrandine*, the *Departure of Adonis* etc. are by one Prampolini. The *camera delle Illustre Romane* is so called from its paintings of illustrious Roman females, of Clelia plunging from the camp of Porsenna into the Tiber; of Cornelia pointing to her children as her jewels; of Lucretia found by her husband engaged in her domestic pursuits; of the Roman females despoiling themselves of their jewels and other ornaments to meet the wants of the State; of Octavia swooning before Augustus on hearing Virgil read his verses eulogistic of the memory of Marcellus, all by one Quattrocchi. On the ceiling of one of the succeeding bedrooms Gagliardi has painted Night, in another the Car of Venus; and in another are several bambocciate by one Diosebi. The palazzo Torlonia is undergoing such incessant changes, and is, at present, so difficult of access that our description cannot correspond in all particulars with its state of transition.

Venetian
palace.

PALAZZO DI VENEZIA. It stands in a piazza of the same name at the southern extremity of the Corso, and was built, in 1468, by Paul II., a Venetian, from the designs of Giuliano da Majano. At the time of its construction the use of pozzolana had been lost; and its masonry is of the worst description. Its naked tur-



PALAZZO DI VENEZIA

reted walls, however, which give it the air of an old feudal fortress, are from their vastness imposing; and Milizia observes that, like Hercules, it seems to laugh at the pigmy dimensions of the edifices around. It had been the residence of several Popes, among whom Paul II. constructed the arch that spans the street to its rere, forming part of a covered passage, which served as a communication between it and a casino erected by him in the convent garden of Araceli. It had also been the residence of the Duke of Ferrara, Borso d'Este, and of Charles VIII. of France on his passage through Rome to complete the conquest of Naples. It was conferred by Pius IV. on the republic of Venice in exchange for one given by the Republic to the Papal Nuncio at Venice; and after the fall of that republic it passed to the emperor of Austria, whose Ambassador resides within its walls, as do also a number of German students, sent by that government to Rome to perfect themselves in the Arts.

PALAZZO VIDONI, formerly the P. Caffarelli Vidoni
and P. Stoppani. It stands opposite the little church palace.
of the SS. Sudario, near the church of S. Andrea della Valle, and is interesting as the most important building designed by Raphael in Rome (1513). The upper part, which is a subsequent addition, appears heavy owing in part to its massive cornices and Doric coupled columns, and ill accords with the simple solidity of the ground plan, which however was never completed. The emperor Charles V. resided in this palace; and among its other antiquities are the Fasti Sacri or Calendar of Verrius Flaccus, found in the last century at Palestrina by Card. Stoppani, and illustrated with his accustomed ability and learning by my deceased friend, the late Professor Nibby.

House of
the Zuc-
cari.

CASA DEI ZUCCARI. The house of the brothers Taddeo and Federico Zuccari, n. 64, at the extremity of the *via Sistina*, is interesting as having been built and adorned by them as their private residence. It is still the residence of one of their descendants. On the cieling of the first room on the ground floor they painted Anatomy personified by *Æsculapius*; Music, by *Apollo*; War, by *Mars*; Wisdom, by *Minerva*; and, in the centre, *Jove* presiding over Painting, Statuary and Architecture, all in good preservation. The lunettes of the adjoining room on the same floor are adorned with the family portraits from *Ottaviano*, their grand father, to *Taddeo* and *Federico* inclusively; and the other frescos on the cieling are allegorical of their Virtues. In the centre of the cieling of the third room is the marriage of *Federico*; and the other figures are personifications of Virtues. A few years ago the house was the residence of the Prussian consul-general *Bartholdi*, under whose auspices one of the chambers of the second story was painted by some of the most eminent German artists of our own time. They are illustrative of the history of *Joseph*. On the left wall opposite us as we enter is *Joseph* sold to the *Ismaelites*, by *Overbeck*, who also painted the *Seven Years of famine*, in the lunette to the right. In the opposite lunette are the *Seven Years of plenty*, by *Veit*, who also painted the *Solicitation of Joseph* between the windows. *Joseph* interpreting *Pharaoh's* dream, under the latter lunette, is by *Cornelius*, who also painted the discovery of *Joseph* to his brethren on the opposite wall; and the remaining large fresco representing the brethren of *Joseph* showing the bloody garment to *Jacob* is by *Schom Schadow*, who also executed the small painting over the door, representing *Joseph* expounding to his fellow-prisoners their respective dreams.

CHAPTER III.

PRIVATE VILLAS.

In describing the villas or country seats about Rome we shall confine ourselves to such as may be supposed to interest the English reader, premising that they are all open to the Public, with one solitary exception, that of Prince Piombino, to which admission is not to be had without special permission, a favour granted rarely and with reluctance. The villas encircling modern Rome constitute one of its characteristic beauties as well as one of its features of resemblance to the ancient city, which, as we shall see in its proper place, had been environed by *horti* or palaces with pleasure grounds, all studded with flower-plots, groves and shaded walks, and furnished with amphitheatres, circus's porticos and temples. Rome has at all times possessed peculiar facilities in perspective beauty, select sites for numerous villas; and modern Rome enjoys all the picturesque advantages of the ancient city. The works of man perish; the soil of Rome is strewn over with their mouldering vestiges; but Nature holds her enduring course; and her great features are not obliterated by time or vicissitude. Rome is still the Seven-hilled City; she is still seated, in lonely grandeur, in the centre of a widely extended plain, intersected by the yellow Tiber, and encircled, for the most part, by the Janiculan ridge, the Alban, Tusculan and Tiburtine ranges, and the more distant and more majestic amphitheatre of the Apennines; and her modern villas, whether seated on the *collis hortulorum*, or other hills within her ancient walls, perched on the suburban heights or fringing the

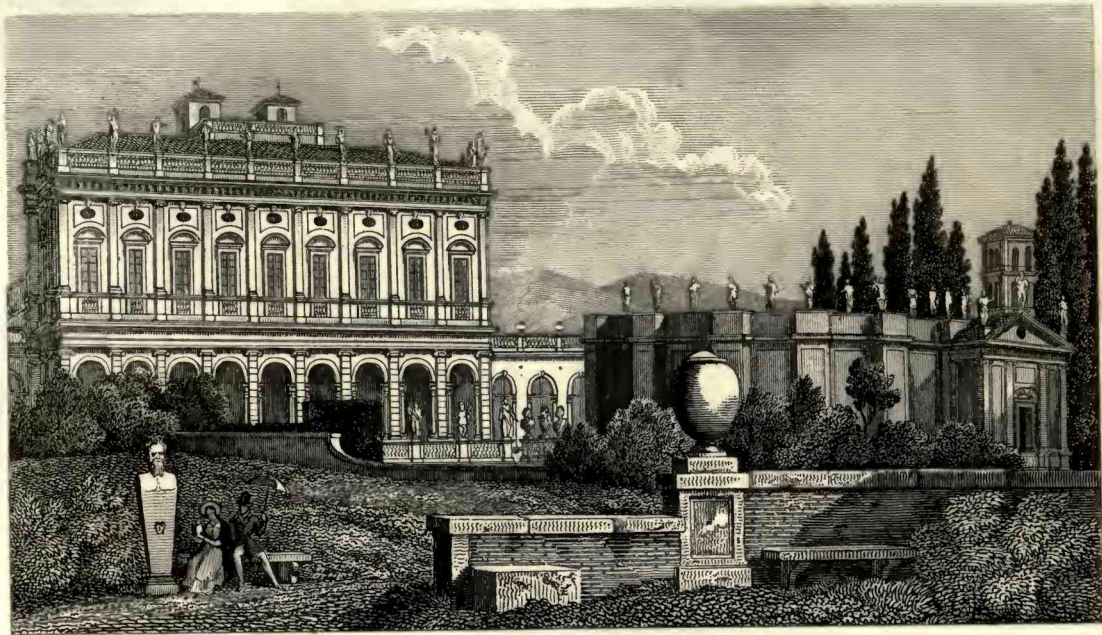
Private
Villas.

framework of her more distant mountains, still command a vast variety of splendid views and beautiful prospects, sometimes opening on the interesting remains of her ancient magnificence, and almost always resting on the majestic dome of S. Peter's, towering in unrivalled grandeur in the distant perspective.

To her Cardinals Rome is chiefly indebted for her principal villas: "A few Cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built indeed for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England? How many are absorbed in the table, the field, or the turf? expenses which centre and end in the rich egotist himself! What English villa is open like the Borghese, as a common drive to the whole metropolis? And how finely is this liberality announced in the inscription on the pedestal of an ancient statue in the park: "*Quisquis es, si liber legum compedes, ne hic timeas. Ite quo voles; carpito quo voles; abito quando voles; exteris magis haec parantur quam hero.*"

Villa Albani.

VILLA ALBANI. This villa is situate about half a mile outside the porta Salaria, and was built in the middle of the last century from the designs of Cardinal Alessandro Albani under the superintendence of Carlo Mar-



G. Callafavi inc.

VEDUTA DELLA VILLA ALBANI

chionni. "Here", says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Card. Albani, having spent his life in collecting ancient sculpture, formed such porticos and such saloons to receive it as an old Roman would have done; porticos where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winkelmann grew into an antiquary under the Cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view". The French, during their first occupation of Rome, plundered the villa of 294 pieces of sculpture, private property, which, however, were restored to Prince Albani at the peace of 1815; but unable to incur the heavy expense of their removal from Paris to Rome, and unwilling to suffer the plunderers to possess the spoil, the Prince sold them all, with the exception of the Antinous and Apollo Sauroctonos, to the king of Bavaria. The villa however is still rich in first rate works, and is the first private sculpture gallery in Rome. The male branch of the Albani family being extinct, the villa has passed by marriage into the hands of Count Castel Barco of Milan.

The principal building, which is the most beautiful casino near Rome, consists of a central edifice preceded by a beautiful raised portico, and two lower wings, which serve as galleries; and the portico is composed of massive pillars sustaining light and lofty arcades, which are adorned each with two Ionic columns, in all 28 columns principally of oriental granite. The wings are united to the central edifice by two atria; and visitors generally commence their walk through the

antiquities with that to the left, which is entered directly from the portico.

Atrium of
the Ca-
riatid.

This atrium is called *l'atrio della Cariatide* from the celebrated Cariatid, in its niche, bearing the names of Kriton and Nikolaos, Athenian sculptors of the first age of the empire, inscribed behind the head. On the base is a relief, in which Winkelmann recognises Capaneus, one of the seven heroes who conducted the expedition against Thebes; he impiously declared that he would take that city in spite of Jupiter, an expression of impiety for which the offended god struck him dead with a thunder-bolt. At the sides of the niche are busts of Vespasian with the lorica and clamys, and of Titus with the simple lorica, together with two exquisite Canephorae, or basket-bearers, found in 1764 near Frascati. The two hermae opposite are those of Lictors; and in the wall above the Cariatid is a colossal mask of Silenus, in the other, a Tragic mask.

Gallery to
the left.

In the gallery to the left the objects occur in the following order, beginning to the right as we enter: Herma of a warlike Juno; statue of a young Roman; herma of Alexander the Great; statue of Brutus; herma of Scipio Africanus; statue of Venus; herma of Agrippa; statue of a Faun; herma of Hannibal; statue of a Muse; herma of Paris; statue of a Muse; statue of Venus; herma of a young warrior; hermae of Demophoon; Leonidas; Hamilcar; Epicurus; Homer; and Themistocles.

The por-
tico.

In the portico the objects occur in the following order: A seated naked statue of Augustus; to the right, a herma of Mercury with a Greek and Latin inscription, relating to that divinity; to the left, an unknown herma; statue of Tiberius with the lorica, opposite which is a vase of violet marble, called *paonazzetto*; two unknown hermae; statue of Lucius Verus, opposite which is a

seated statue of the Younger Faustina; to the right, herma of Lysias; to the left, one of the poetess Evinna, the friend of Sappho; Statue of Trajan in the lorica, opposite which is an ancient circular altar with females going to offer sacrifice; two unknown two-faced hermae; a large vase of cipollino; unknown two-faced hermae; statue of Marcus Aurelius, before which is a circular altar with dancing figures in relief; unknown hermae; statue of Antoninus Pius; opposite which is a seated statue of the Younger Agrippina; to the right, an unknown herma; to the left herma of Hercules; statue of Adrian, opposite which is a vase of paonazetto; to the right, an unknown herma; to the left, herma of Metrodorus; and lastly, a seated statue of Julius Caesar.

Having seen the portico we now retrace our steps a little, to enter the casino, the atrium of which is adorned to the left with statues of a Muse and Ceres, and to the right with statues of a Muse and a priestess with a sistrum.

Hall of
entrance.

The door to the right leads down into the chapel, which is adorned with four columns and four pilasters of vecchio di pavone. To the right on entering is a relief of Jonas and the whale, beyond which is another of a Dead Christ, by Bernini; and opposite is an ancient inscription found in the Catacombs of S. Priscilla, recording that it had been erected to the memory of S. Regina, martyr, by her daughter. The fresco on the ceiling, representing her spirit borne to heaven, is by Lapiccola: her body reposes in the urn of persichino granite beneath the altar. To the right of the altar is a third relief, representing the sacrifice of Abraham.

The cha-
pel.

We return by the atrium to the foot of the stairs, where we observe to our left a relief of Rome Triumphant, supposed to have been executed in the time of

Foot of
the stairs:
the stairs.

the Flavii; and, beyond it, an ancient fresco, in which Winkelmann recognises Livia and Octavia offering sacrifice to Mars; a marble relief of a victualler's shop; opposite which is another which belonged to Julius Vitta, a vender of salt meat, which is hung up for sale, and among whose customers was one Marcius, as is indicated by the inscription, *Marcio semper ebria, a thirsty supper always for Marcius*, as Plautus has it "Facito coenam mihi, ut ebria sit" (a), that is, a supper to make him drink. On the first landing of the stairs are reliefs of the death of the children of Niobe; of Philoctetes bit by a serpent on the promontory of Lemnos, where he had been left in abandonment by the Greek Chieftains; and a large comic mask of rosso antico. On the second landing is a relief of a winged genius standing before a temple, in the tympanum of which are two Genii with the head of Medusa, and, on the acroteria, three eagles. On the third landing are a basrelief of an eagle between two laurels, on each of which is perched a crow, and beneath which are a hare and serpent; a marble hand; two reliefs of Bacchantes; and a fragment representing Hercules after having taken the tripod from Apollo. On the fourth landing is a relief found in Adrian's villa, with all the heads restored, subject unknown.

Suite of
thirteen
rooms.

We now enter a suite of thirteen rooms. I. This oval hall is adorned with two ancient columns of giallo antico: in its centre is a beautiful marble vase decorated with a Bacchanalian scene in relief; and over the front window is enchased in the wall a frieze representing the games of the Circus. The statues occur in the following order, beginning to the left:—Ptolemy, with an

(a) Cas. 3, 6. 18.

inscription in Greek, recording it to be the work of Stephen, a pupil of Praxiteles; two Fauns; Cupid bending his bow, of which we saw a beautiful repetition in the Capitol; a faun with his wine-bag; a repetition of the Faun of Praxiteles; the sacrifice of Mithras; statues of Mercury and Silenus. II. This room is decorated with small paintings of no particular interest. III. The walls are hung with tapestries executed in Rome in the last century. IV. The walls are hung with small paintings. The cielings of the preceding rooms are by Bichierai. V. On the cieling of this room, which is called the *gabinetto*, is Andromeda liberated by Perseus, by Lapi-cola; and on the brackets around are three vases of green porphyry, one of red breccia, a canopus in basalt, and an ancient bronze vase. All the busts in the ovals are unknown. Over the door is a relief of persons imploring the clemency of their conqueror; to the left of the door, a beautiful portrait of Persius in Greek marble relief with two Genii, all on a ground of lapislazzuli; an interesting relief in a very hard composition, on a porphyry ground, illustrated by Montfauçon, Muratori, Corsini, Visconti, and Michelangelo; and consisting of a double action, the under one illustrative of an event relating to Hercules, as is recorded by the Greek inscription, in which we read, to the left of the spectator, the words, **ΗΡΑΚΛΕΟΥΣ ΠΡΑΞΕΙΣ**, *the exploits of Hercules*: below to the left is Amphitryon, the father of the demi-god, with a patera in his right hand; near him is a tripod raised on a pedestal, with a Greek inscription recording that Amphitryon dedicated the tripod to Apollo for his son Alcaeus, **ΑΜΦΙΤΡΥΩΝ ΥΠΕΡ ΑΛΚΑΙΟΥ ΤΡΙΠΟΔ ΑΠΟΛΛΩΝΙ** etc.; and the Genius and other figure relate to the dedication. Pausanias records that the tripod so dedicated was a most conspicuous object

in the temple of Apollo in Thebes (*a*). The upper action represents Hercules in repose after his labours, as is recorded by the inscription above him, ΗΡΑΚΛΗΣ ΑΝΑΨΑΟΜΕΝΟΣ, *Hercules in repose*. The female figure above, to the left, is Europa, whose name, ΕΥΡΩΠΗ, is inscribed over her head: the other figures are fauns caressing a female; and between them reposes Hercules on the Nemeæan lion-skin. Next follow a small statue of Diogenes with his dog; and the celebrated Apollo Sauroctonos found on the Aventine, which, in the judgment of Winkelmann, is the original of Praxiteles, described by Pliny, and the most beautiful bronze statue in the world. In the right hand was held a dart to pierce the lizard, of which we see traces on the trunk of the tree, towards Apollo's left arm, as described by Martial:

“ Ad te reptanti, puer insidiose, lucertae
Parce; cupit digitis illa perire tuis (*b*); ”

a small bronze statue of Pallas, whose helmet is encircled with horses and crowned with larger Pegasi and a sphynx; over the door, Silenus with a Baccante; statue of Pallas in alabaster with the head, hands and feet of bronze; a small statue of a Faun; statue of a young sleeping shepherd; a veiled Pallas, perhaps the Palladium veiled with the peplum; a small bronze statue not unlike the Hercules of Glycon; statue of Diana in alabaster with the head, hands and feet of bronze; a small statue of a faun; at the other extremity of the room, a fragment of a much admired statue of Æsop, with a double hump, and a most intellectual countenance: on the breast are two iron spots, interesting to

(*a*) Lib. VI. c. 10. (*b*) Lib. XIV. n. 172.

the mineralogist. VI. Seven cartoons, all by Domenichino except the Crucifixion, which is by Barrocci. VII. In this *Etruscan room* the objects occur in the following order, beginning to the right:—An Etruscan cinerary urn of Volterra alabaster with a recumbent figure of the deceased, and a relief representing the Rape of Helen; a relief of Berenice offering her hair as a sacrifice for the safe return of her husband, Ptolemy Euergetes; a statue of an Etruscan priestess; a large relief of Pollux dismounted to avenge the death of Castor by killing Idas; on the shelf, a fisherman with his little basket; Osiris in emerald plasm, *plasma di smeraldo*, with hieroglyphics, a sort of green crystallization said to be the only known specimen of this substance; a marble tripod; a fisherman on a pedestal with symbolical figures of Spring, Autumn and Winter, the only seasons of the Ancients; beneath, a relief of Mercury, Pallas, Apollo and Diana; to the left, an Etruscan priest with a patera in his hand; an Etruscan urn with a relief of the battle of the Centaurs and Lapithae; a relief of the infant Bacchus on the lap of Leucothea, with three attendant Nymphs, one holding the leading-strings to support the infant Bacchus in learning to walk, as still used in Italy; an urn with good and evil Genii combating for the deceased; a relief of Hercules and Apollo contending for the tripod; an Etruscan female statue in the Egyptian style; an Etruscan statue of Minerva; an urn with reliefs, in which Winkelmann recognises Echelus, who fought, armed with a ploughshare, against the Persians, at the battle of Marathon; and a relief of two sacred Danzatrici. VIII. *The hall of Antinous*, so called from the beautiful Antinous framed over the chimney-piece, crowned with lotus-flowers, and as fresh and highly finished as if it had just left the studio of the

sculptor. "This work, after the Apollo and the Laocoon, is perhaps," says Winkelmann, "the most beautiful monument of antiquity, which time has transmitted to us". Its position shows how effective reliefs may be made in the internal decoration of modern houses. IX. *The gallery.* On the cieling is the Parnassus of Mengs, one of his best paintings. Beginning to the right, a noble statue of Jupiter with the sceptre in his right hand, the thunder in his left, and the eagle at his feet; a basrelief of Marcus Aurelius with Faustina as Concord, and a symbolic figure of Rome; opposite, Hercules in the garden of the Hesperides, one of the finest reliefs in the collection; Alexander with Bucephalus, head restored as Antinous; Daedalus finishing his own wings after having attached those of Icarus; statue of Pallas with the aegis, perfectly preserved, and deemed by Winkelmann the only piece of sculpture, in Rome, in the grand style of art that prevailed from the time of Phidias to that of Praxiteles: the figure is truly majestic, and the fall of the drapery most graceful. X. The hermae in this room occur in the following order, beginning to the right:—Theophrast; Sappho; Miltiades; Socrates; Agrippa; Marcus Aurelius; Hippocrates; and an unknown herma. Over the chimney-piece, the bas-relief of Orpheus, Euridice, and Mercury, in Pentelic marble, of pure Greek sculpture, long supposed to represent Antiope reconciling her sons Amphion and Zethus: Orpheus holds the lyre, and Mercury carries his petasus strung to his shoulders. XI. Beginning to the right, torso of Bacchus; Diana of Ephesus with the body of white marble, and the head, hands and feet of nero antico; Atlas supporting the heavens, with the signs of the Zodiac, a small statue of Jupiter in the centre of the Zone, and an eagle on its summit; Diana of Ephe-

sus with the head, hands and feet of bronze, and two medals of Antoninus inserted in the pedestal; Jupiter Serapis, the bust of pietra di paragone, the head of green basalt; Berenice, bust of porphyry, head of basalt; two unknown busts; Lucilla, bust of rosso antico, head of green basalt. XII. Cartoons of Barocci and Domenichino. XIII. *Sala a la Cinese*. Some of the objects are really Chinese, others imitations.

We now descend to the atrium, and observe, in the centre of the raised area behind the palace, a seated colossal statue of Rome, in bigio, except the head, hands and feet, which are of white marble: it stands on a plinth of white and red granite. The atrium.

At the further end of the portico in front of the house we enter the *atrio di Giunone*, so called from the beautiful statue of Juno in its niche, on the base of which is a relief of a Victory sacrificing a bull: to the right is a bust of Marcus Aurelius with the lorica and clamys; to the left, a very characteristic bust of Lucius Verus with a fringed clamys: at the sides are two Canephorae: opposite are two profiles, in relief, of Socrates and Pertinax; over the Juno is a mask of Medusa; and to the left is a mask of Jupiter Ammon. The atrium of Juno.

In the adjoining gallery the objects occur in the following order:—An unknown herma; a statue of a Baccante; hermae of Plato and Pytheus; a faun bearing little Bacchus on his shoulders, opposite which is a vase of breccia Africana; hermae of Euripides and Myrrho; a repetition of the faun of Praxiteles, of which we saw two repetitions in the Vatican and one, the best, in the Capitol; hermae of Anacreon and Numa; statue of Apollo with the clamys, opposite which is a handsome vase with dancing Bacchantes in relief, placed on three chimerae, and a tripod with reliefs of candelabra and hip- The adjoining gallery.

pogriffs; hermae of Pindar and Bacchus; statue of Diana with her quiver; hermae of a Barbarian, and of Corinne, who five times won the prize in poetry from Pindar, aided, it is supposed, by her beauty; statue of Caius Caesar, the son of Agrippa by Julia; opposite which is a granite bath: hermae of Perseus and Atys; statue of a jocund faun, showing a bunch of grapes to a tiger; and lastly a Bearded Bacchus.

Suite of
five cabi-
nets.

Next follows a suite of five cabinets. 1. This cabinet is adorned with twelve columns, of which the second fluted one to the left is one solid mass of flowered alabaster, 18 feet 4 inches in height by 2 feet 2 inches in diameter, found at the marmorata in the beginning of the last century, in the Pontificate of Clement XI., *Albani*. Near it is a sarcophagus of white marble with a relief of the marriage of Peleus and Thetis, highly praised by Winhelmann. It is surmounted by a bust of Marcus Aurelius. In the centre of the room is a circular altar with reliefs of five warriors bearing trophies, resting on a pretty ancient mosaic. The reliefs affixed to the walls are, over the door, the death of Alceste, opposite which is the Rape of Proserpine; over the sarcophagus, Hippolytus flying the importunity of Phaedra, opposite which is the Triumph of Bacchus, who is drawn by two centaurs, and has arrived at Naxos, where we observe Ariadne asleep to the left, abandoned by Theseus; behind the column of alabaster, a relief of Hercules menacing Echidna. In the end window of the next division is a Bearded Bacchus, restored as an Etruscan priest; to the left, a veiled priestess; and opposite, a relief of Bacchus mounted on a tiger, with other figures. II. To the right on entering, a pretty ancient fountain, above which is a relief, in terra cotta, of Pallas superintending the building of Argos; to the left as we

entered, a relief of a youth with his parents, opposite which is Diana and another small figure; to the left, an Amorino on a sea-bull, over which is a relief of a sacrifice in a grotto; bust of Caracalla, over which is a marble relief of a soldier, his horse caparisoned with a lion's skin; to the right, statue of an hermaphrodite, over which is a relief of women going to sacrifice; a colossal head of a river, opposite which is a relief of two Amorini, one with a lyre, the other giving a griffin to drink; bust of Pertinax, over which is a relief of Polyphemus and an Amorino; to the right, an unknown statue, over which is a relief of Silenus, Cupid and a Baccante; to the left, a marble relief of Diogenes in his tub, addressing Alexander the Great, under which is a pretty stag in white marble; on the end wall, a relief of Daedalus finishing the wings of Icarus, under which is an ancient fresco, representing a distant village.

III. A beautiful vase of Greek marble, 23 feet 6 inches in circumference, with reliefs of the twelve labours of Hercules, viz. Hercules strangling the Nemean lion; binding Cerberus; taming the horses of Diomedes; killing the Lernean hydra; catching the stag with the bronze feet; killing the birds of lake Stympthalis in Arcadia; bearing off the boar of Erymanthus; carrying the bull of Crete to Argos; draining the valley of Tempe; destroying Geryon; killing the dragon of the Hesperides, and destroying the centaur Orion. These reliefs are appropriate, as the vase was found in a temple of Hercules built by Domitian, the remains of which still exist about the eighth mile of the Appian way, as described in its proper place; and the vase itself alludes to the famous drinking cup of Hercules mentioned by Athaeneus (*a*) and Macrobius (*b*). In the niches are four

(*a*) Deipnos. lib. XI. c. 5. (*b*) Lib. V. c. 21.

small statues of the demigod. IV. Over the door, a relief in *paonazzetto* of a Bacchic Pomp, found in Adrian's villa; between the two windows, an ancient mosaic representing an Egyptian bark on the Nile, rowed by one man; first relief to the left, a Bacchanalian scene; a recumbent statue of a river-god, behind which is a pretty fountain; relief of Orestes and Pylades bound in the temple of Diana at Taurica, where they were destined for sacrifice; until recognised by Iphigenia; the head of an Ethiopian projecting from a shield. V. The Pythian Apollo, seated with the serpent in his left hand.

The billiard room

A flagged shady passage conducts hence to what is called *il Bigliardo*. Outside, over the door of the last room, is a relief of the combat between Achilles and Memnon, with the Nile and Ilissus at the extremities, the former indicating the kingdom of Memnon, the latter his having been brought up in the garden of the Hesperides; to the right, a fragment of the Ulpian basilic, found in the ruins of Trajan's forum, in 1767. To the left is a small temple adorned with statues of Jupiter and Juno and an unknown youth; its floor is an ancient mosaic, on which are the figures of two incendiaries with lighted torches. The flagged passage is lined on both sides with ancient fragments, cippi, urns etc.; and at its further extremity is a group of Theseus slaying the Minotaur, found in Gensano, in 1740. The little portico of the billiard-room is adorned with fourteen marble columns, and with hermae of Socrates; of an unknown philosopher; a relief of Apollo seated between two unknown figures; and two unknown hermae. The billiard-room is adorned with four Ionic columns of African, two of verde antique, and two of Egyptian breccia. The statues in the niches are, to the left, what is called a Ptolemy, to the right Hyacinth; a Ptolemy and

Bacchus; Geta, and Maximus the son of Maximin. The adjoining room is adorned with two columns of Africano and twelve of white marble; of its four busts that opposite to the right, as we enter the central door, is Lucius Verus, that to the left, Augustus; the other two are unknown. In the remaining small room the bust on a bracket is Volusian in agate alabaster; the other two are unknown. Passing through the little court-yard we enter what is called the studio, in which, among other objects, we find a relief of Theseus at Troesene, lifting the stone under which his father Ægeus had concealed his sword and shoes, by means of which he was to recognise his son Theseus, found at Ostia; a group of Leda protecting the swan; and a pedestal, which belonged to a statue not found, sculptured by Athanodorus, the son of Agesander of Rhodes, probably the same as the sculptors of the Laocoon: ΑΘΑΝΟΔΩΡΟΣ ΑΓΗΣΑΝΔΡΟΥ ΠΟΛΙΟΣ ΕΠΟΙΗΣΕ.

From the Bigliardo we descend to the area of the garden, and thence to a modern imitation of a ruined temple. At the foot of the flight of steps that lead down to the temple is a niche with a group of Pan teaching Apollo, resting on a cippus of two purifiers of gold, with a Nereid to the right and Paris to the left. In the outer niche to the right is a statue of Pallas, and in that to the left a masculine female figure with a scroll, supposed to represent Julia Soemias, the mother of Helio-gabalus, who constituted her president of his female Senate, which presided over the modes and fashions of the empire. The little temple stands on a solid podium, at the sides of which are two ancient dolia of terra cotta, found at the Circoean promontory and measuring each twenty one and a half barili; and beneath is a small pond with sculptured swans. On this same level is what

Ruined
temple:
Canopus
or Epyptian mu-
seum.

is called the Canopus or Egyptian museum, containing some sphynxes, an elephant, Egyptian idols etc., not yet arranged. Before this museum is a colossal statue of Amphitrite recumbent on a bull, before which is a canal called the *Sette Fumi*, representing the famous canal that led to the Egyptian Canopus. The two colossal heads of Tritons on the two niches to the right and left are of Greek sculpture; and in the angles are façades of temples. The two statues in the other two niches are said to be Adrian and Caligula; and the adjoining fountain is adorned, among other decorations, with two reliefs of Roman warriors, in travertin, found near the tomb of Cecilia Metella.

The semi-circular portico and coffee-house.

We now ascend to the semicircular range of building called the Coffee-house; the portico of which is built of pillars supporting arcades, each arcade being adorned with two columns. In the portico the objects occur in the following order:—To the right, a head of Hortensius; to the left, an unknown head; a column surmounted by a small seated statue of Jove; statue of Mercury; column with a statue of Pluto; head of Hercules Musagetes; bust of Domitia; bust of Antoninus Pius; unknown herma; column with a Nymph; herma of Achilles; column with Silenus; herma of Antisthenes; bust of Volusianus; to the right, bust of Philip; herma of Chrysippus; column with Mercury; statue of Apollo; column with a child and dove; bust of Balbinus; to the right, veiled bust of Caligula; herma of Seneca; column with Nemesis; statue of Diana; column with Venus; bust of Trajan; to the right, bust of Vitellius; herma of Diogenes; column with a child; statue of a Cariatid; column with a Sylvanus; unknown herma; bust of Adrian; to the right, bust of Nerva; *porch*, two statues of Roman orators; a vase of breccia d'Egit-

to; to the right and left, four statues of Comedians; to the left, Marsyas bound to the tree, with two Comic statues; to the right of the little atrium, Juno descending from Olympus to Lemnos, bearing her torch; her drapery blown back by the wind; her feet in air; and her whole figure gliding with an easy, rapid motion through mid air so as to seem actually to move, as described by Homer in the IV. book of the Iliad; Silenus; and a Comedian. Over the door, a relief of Arion, the son of Neptune and Ceres. In the hall of the Coffee-house, the floor consists principally of ancient mosaics; and on the cieling is a Bacchanalian scene painted by Lapicola from a cartoon by Giulio Romano. The two small lateral frescos, on the cieling, are by Bichierai; and the sea views and landscapes on the walls are by Annesi. Over the door, a relief, subject unknown; in the niche to our right a statue of Juno with a stag, on the base of which is a mosaic representing a school of philosophers; above, a relief of the battle of the Greeks and Amazons; opposite the next window, a small statue of Silenus; above, a basrelief, subject unknown; over next window, basrelief of a triumph; a comic mask with a child's hand projecting thro' its mouth; a bronze Ibis with a snake in its bill; next relief, subject unknown; a wine vase; relief of the death of Meleager; statue of a Nymph, on the base of which is a mosaic of Hercules having liberated Hesione and given her in marriage to Telamon, found at Atina; relief of a drunken Silenus with Fauns and Baccanti; and finally, a female Faun draped in a wolf-skin and playing the tibia. On the balcony of this hall is a small marble fountain adorned with animals, at the sides of which are two Venus's on marine monsters. *Continuation of the semicircular portico*: — To the right, bust of Antoninus Pius; to the left, bust of Homer, unknown herma; column with a

small statue of Neptune; statue of a beautiful Cariatid; column with Diana; herma of Solon; head of Cybele; to the right, bust of Caracalla; column with Maritime Fortune; statue of Venus; column with a priestess, herma of Epicurus; unknown bust; to the right, head of Jove; unknown herma; column with an unknown statue; statue of Hercules; column with Æsculapius; herma said to resemble Pericles; bust of Otho; to the right, bust of Faustina; column with Diana; statue of Sappho or of Julia Moesa; column with unknown statue; herma of Plato; bust of Commodus; to the right, bust resembling Vespasian; herma of Aristides; column with a child; a beautiful statue of Bacchus; column with Bacchus and his tiger; herma of Zeno; and finally, to the right, herma, of Isocrates, whom Aristotle sought to eclipse in oratory. On the balustrade over the portico are sixteen marble statues, and a clock with a mosaic dial-plate, crowned with an eagle.

The opposite garden.

In the centre of the garden, opposite this portico, is a large fountain with a handsome granite vase: it is decorated with eagles and festoons. At the extremity of the garden next the palace is a small fountain decorated with a statue of the Nile in bigio, and two handsome Cariatides of statuary marble. In the niche to the left is a colossal bust of Titus and a statue of a seated captive; in the niche to the right is a colossal bust of Trajan with another seated captive; and the intervening balustrades are crowded with statuary of no particular interest. In the second division of the garden, to the right, is a grotto, at the entrance of which is seated Poliphemus, with hand extended to seize Ulysses, who has escaped by tying himself under one of the sheep, when let out to pasture. The upper division of the garden, on the opposite side, is adorned with marble columns surmounted with busts: at its further extremity

is a huge chimera of truly chimerical form; and the two colossal busts among the columns are those of Livia and Juno. Having returned to the gate by which we entered the villa, we observe at the extremity of the transverse walk, to the right, an ancient meta of a circus, very rare and therefore not uninteresting.

The palazzetto near the entrance has been recently converted into a picture gallery, consisting of four rooms. I. The paintings in this room are by unknown hands, except a S. Bruno, by Philip Lauri. II. *Gallery.* To the right on entering, a S. Luke by Guercino, beneath which are Musicians by Ercole da Ferrara; to the left, as we entered, two glazed Bacchanalian scenes, cartoons by Giulio Romano, from the first of which Bichierai painted the ceiling of the hall of the Coffee-house; over it, a Roman Charity, by Fiammingo; a small portrait of Paul III. by Titian; a landscape by Salvator Rosa; a Dead Christ, by Luceani; a landscape by Domenichino; Bacchus and Adriadne, by Guido; the Decollation of the Baptist, by Gherardo delle Notti; S. Joseph and the B. Virgin, both by Guido Reni; Children and Satyrs, by Luca Giordano; the B. Virgin, the Redeemer and the Baptist, by Polidoro delle Madonne; the Crucifixion by Tintoretto; and the Five Senses, by Caravaggio. III. To the right on entering, a Deposition, by Bassano; to the left, a Deposition by Vandervelt; the Nativity, by Pietro Perugino; a good copy of the Transfiguration; a Holy Family, by Benvenuto Garofalo; a large painting, by Pinturicchio, representing the Virgin and Child with S. Sebastian, S. Laurence, S. Rock and a Votary; and a head, by Domenichino. IV. Portrait in mosaic of Clement XI., *Albani*, above which is the Death of the B. Virgin, by Carlo Maratta; portrait of Sir Thomas Moore, Lord Chancellor of England, eminent for his talents and integrity, put to death by Hen-

The palazzetto.

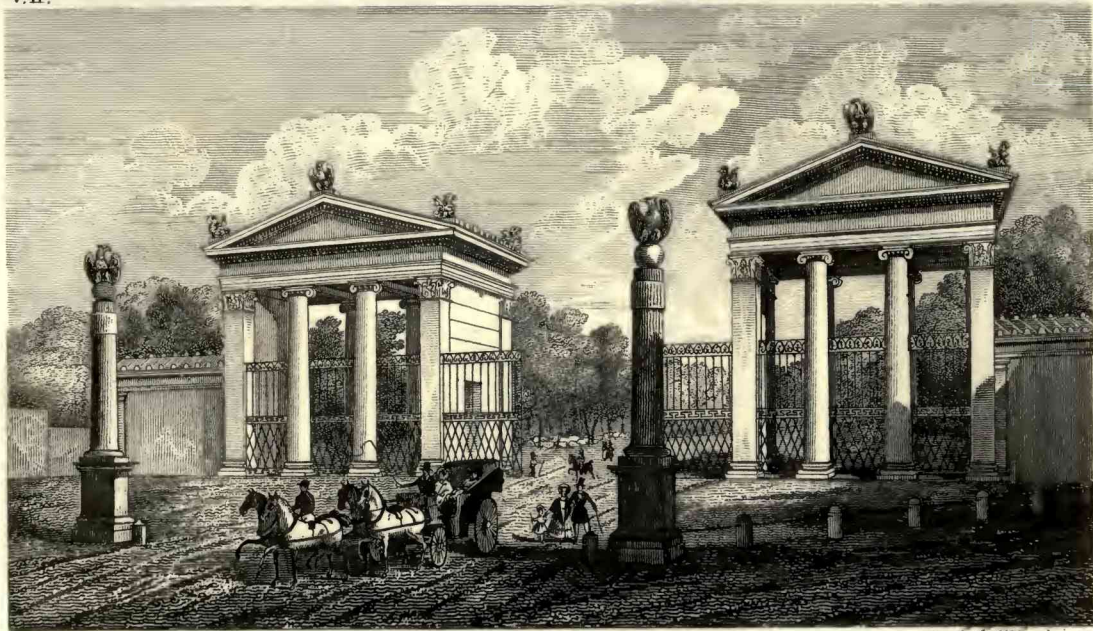
ry VIII. for refusing to take the oath of supremacy ; a good copy of the Fornarina. VI. Four landscapes with animals by Rosa da Tivoli; a view of Soriano, by Vanvitelli ; of the Colosseum , by Pannini; a portrait by Argenvilliers; and finally a view of the arch of Titus , by Vanvitelli.

Villa Aldobrandini.

VILLA ALDOBRANDINI. It stands on the extremity of the Quirinal, at a short distance from the Pope's palace, and was erected by Carlo Lombardo. It had belonged a few years ago to Gen. Miollis, governor of the Roman States in the time of the French usurpation; and passed from his heirs to Prince Aldobrandini, its present proprietor.

Villa Borghese.

VILLA BORGHESE. The entrance to this superb villa is immediately outside the porta del Popolo; and its grounds, which are nearly four miles in circuit, occupy the broad summit of the Pincian hill immediately without the walls of Rome. The liberality with which this villa is thrown open to the Public at all seasons , and without distinction of persons , has been already noticed. It is in truth the public park of Rome : the citizen enters when he pleases, on foot, on horseback or in a carriage; and the only difference between the owner and the visitor is that the former has the heavy expense of keeping it up, and the latter its uncontrouled enjoyment. The Borghese gardens are moreover the most beautiful pleasure grounds in Rome. True taste in landscape gardening , which loves to imitate the beautiful simplicity of Nature, was unknown to the ancient, as it generally is to the modern, Romans. Thus Pliny, in his description of his Tuscan villa, tells us that its gardens were adorned with "figures of various animals, cut in box; evergreens shaped into a thousand different forms, sometimes into letters expressing different



VEDUTA DI VILLA BORGHESE
presa dall'Ingresso

names; walls and hedges of clipped box; and trees cut into a variety of shapes." This hideous distortion of the lovely features of Nature, which constituted the *ars topiaria* of the ancient Romans, (a) is still unhappily but too prevalent on the Continent; but be it the praise of England to have invented landscape gardening, and to have partially introduced throughout Europe this beautiful art of truly British growth. The grounds of this villa are professedly laid out in the English style, and, although ungrouped and unembellished by the hand of taste, they are so far English as to be devoid of mutilated trees clipped and tortured into shapes, and strait avenues imprisoned between monotonous hedge-rows. The road winds through deep evergreen groves of the ilex, the laurel and the cypress, which lifts aloft its tall spiral form in isolated grandeur; and majestic pines bear on high their horizontal heads and throw around their deep and spreading shade, overtopping even the Columbar cypress; while their dark and motionless beauty and luxuriant depth of shade contrast beautifully with the pale, drooping willows beneath and with the deep blue sky above, lighted up by Italy's unclouded sun.

The present beautiful entrance to the villa was designed by the Cav. Canina, and consists of a large gateway between two propilei, or open railed porticos, each adorned with four Ionic columns and four antae of travertine, sustaining regular entablatures and pediments, with acroteria surmounted by eagles and hippogriffs, and flanked inside with two small edifices, each preceded by a small open portico, supported by two Ionic columns and two antae crowned with an entablature and pedi-

Its entrance and grounds.

(a) Cicero *ad Quintum fratrem* lib. III. ep. I. II,

ment, and serving that to the left as a porter's lodge, and that to the right as a caffè for the convenience of visitors, the whole light, symmetrical and elegant. To our left on entering we meet a lake enclosed by trees, among which weeping willows bathe their drooping branches in its waters: it is supplied by a small cascade, the murmur of which breaks agreeably the occasional stillness of the spot, as it descends the precipice at the opposite side of the lake. The road is here lined with plantations at both sides; and the view terminates with a pretty jet d'eau, the descending waters of which fall into a circular basin, based on artificial rocks in the centre of a small lake, and connected by a rude bridge with a small arch, built on artificial rocks, and decorated in front with a statue of Æsculapius, and at the sides with statues of Juno and Ceres. Keeping the road to the right we soon reach two modern obelisks of masonry, adjoining a level bridge, which spans the road between the new and old villa, and is succeeded by two lateral porticos in the Egyptian style. On the height to the left, before crossing this bridge, is the entrance to a larger lake, consisting of a second bridge over the same road, preceded by what professes to be a triumphal arch to Alexander Severus, whose statue, with two slaves beneath, crowns its summit. On the lake stands a casino; and in its centre is an island occupied by a small temple of Æsculapius. Having crossed the Egyptian bridge already mentioned we soon meet to our left the ancient casino, which is now abandoned; and to the right is a road which leads down to the old entrance, built in imitation of the ancient entrance into the Villa of Adrian near Tivoli, described in its proper place. Outside the gate is the famous *muro torto*, also described in its proper place. Retrurning to the old casino and advancing

we observe on the opposite height what is called the casino of Raphael from its having been the occasional residence of that great painter, who amused his moments of domestic leisure by adorning the ceiling of the second room on the first floor with frescos, which were removed, in 1836, by order of Prince Borghese, to his town palace, where they may be seen, representing a sacrifice to Flora, the marriage of Alexander and Roxana, and archers shooting with the arrows of the sleeping Cupid. The room is still adorned with Fauns and Satyrs, Loves at play, Mercury, Minerva etc.; and the cornice is supported by Caryatides; but they are all the work of Raphael's pupils and now abandoned to neglect. The rooms of the second floor are also decorated with faded arabesques, portraits etc., by Raphael's pupils; and among the portraits that opposite the door, as we enter, is said to resemble the Fornarina; but it is not by the hand of Raphael. Instead of ascending to view the abandoned casino, we shall turn to the left to pass under a small modern aqueduct, bearing the appropriate inscription: *Ne quem mitissimus annis impediât*, having passed which we have two pretty vistas, one to the left terminating in the temple of Æsculapius already mentioned, the other to the right closing with a small monopteral, Doric temple, sacred to Diana, *Noctilucae Sylvarum Potenti*, whose statue stands on a pedestal in its centre. A little farther on, to the right, we observe the chapel of the villa with its Doric portico of four marble columns, to the rear of which is the residence of the *Ministro* or land-steward, and of the chaplain, who officiates morning and evening in the chapel, and whose ministry is confined to the inhabitants of the villa. Beyond the chapel is the piazza di Siena or hippodrome, a spacious elliptical area, not unlike an ancient circus,

the curve and sides of which are lined with rows of seats, and surrounded by cypresses and lofty pines. The next casino on the same side, called *il casino di riposo*, is a depository for statuary, a library etc.: that to the left, called from its castellated walls, *la Fortezza*, serves for stabling; and opposite us is a modern ruin in imitation of the Corinthian portico of a temple sacred to Antoninus and Faustina, with two granite columns, two antae, an entablature with an appropriate inscription on its frieze, the whole surmounted by a broken pediment. Keeping the road to the right we soon meet a fountain, the basin of which is sustained by four marine horses: its water forms one large central and several lower gets. At two extremities of this quadrivium are four ancient dolia of terra cotta, beyond which we meet a cross road to the left that brings us directly to the casino, which is preceded by a small square area, enclosed by balustrades of travertine, adorned with statues, as designed by the Elder Lunghi.

The casino; the portico.

The casino was erected by card. Scipio Borghese, nephew of Paul V., from the designs of Vansanzio, called *il Fiammingo*; and its front is justly censured as too much broken by ovals and niches; and crowded with busts and statues. It had been rich in antiquities of the highest class, most of which now grace the gallery of the Louvre, having been purchased by Napoleon; but it still retains objects of art well worth a visit from the man of taste, the antiquary and the artist. Its portico, which is reached by a flight of travertine steps, is 60 feet long by 17 feet broad, and is sustained by pillars and arcades decorated with Doric pilasters. To the left as we enter, 1. Statue of a seated Mercury with a tortoise to his right. 3. Fragment of a small statue of Hercules crowned with ivy. 9 and 20. Altorilievi of

Roman soldiery with standards, much injured, taken from the buried arch of Claudius in the piazza Sciarra, described in its proper place. 12. A sarcophagus with a naumachia in relief, found near Ostia. 14. Torso of Diadumenus, placed on a cippus with a Greek inscription. 15. Another male torso, both found, in 1824, between Frascati and Monte Porzio. 16. A sleeping Nymph, which once adorned a fountain, as is indicated by the vase in the right hand. 17. The front of a sarcophagus with a battle between the Romans and Barbarians. 18. A torso of Ceres. 19, 21. Hermae of the Bearded or Indian Bacchus. 22. A male torso. 25. A torso, on the cuirass of which are Nereids bearing the arms of Achilles. The busts above are for the most part unknown; and the columns, fragments etc. need no particular notice.

From the portico we enter the *Saloon*, a noble hall, 60 feet long by 50 feet high. On its spacious and lofty coved ceiling Mariano Rossi, a Sicilian artist, has painted Camillus putting an end to the negotiations for peace between his besieged fellow-citizens and Brennus, a painting diversified by various allegories. On the floor are five mosaics representing gladiatorial fights, very ill executed, but interesting for costume and character, found, in 1835, in the lands of Terra Nuova under the Tusculan hills. The walls are decorated with ornamental paintings by Pietro Rotati, a Roman, and with animals and birds by the German painter, Peters; and amidst the paintings are reliefs in form of medallions, by Monti, Laboureur, Carradori, Salimei and Pacetti. To the left on entering, a statue of Diana with an unknown head. 2. An unknown bust. 3. A colossal head of Isis. 4. In the niche, a Satyr. 5. A colossal head of Juno. 6. Bust of Vespasian. 7. Statue of Tiberius as Jove. 8. A good statue of Meleager. 9. A veiled statue of

The saloon.

Caligula about to offer sacrifice. Above is Curtius on horseback plunging into the gulf. 10. A veiled priestess. 11. A mutilated group of Bacchus and his favourite Ampelus, found, in 1832, at the Inviolatella. 12. Statue of an unknown orator. 13. An unknown bust. 14. A well executed and well preserved colossal head of Adrian. 15. A colossal statue of Bacchus. 16. Colossal head of Antoninus Pius. 17. A female bust as Ceres. 18. Statue of Diana. In the ovals around the saloon are twelve modern busts of Roman emperors.

Camera di
Giunone.

To the right as we entered is what is called the *camera di Giunone*, the ceiling of which is adorned with five paintings, by De Angelis: the central one represents the Judgment of Paris; and the lateral ones, beginning with that to the left as we enter, are Æneas flying with his Father, wife and son from Troy; Venus recommending Æneas to Jove; the Fates developing the destinies of Rome; and Juno imploring Jove to destroy the Trojan ships. In the centre of the room, 1. Statue of Juno, found amid the ruins of an ancient villa about the XXXII. mile of the via Salaria. To the left on entering, 2. Statue of a Nymph. 3. Statue restored as Urania, on a circular altar with reliefs of a Bacchic dance. 4. A well draped statue of Ceres. 5. Statue of Venus Genitrix, on a round altar with a Bacchic dance. 6. A small statue of Apollo. 7. Head of Alexander Severus. 8. A relief of a sacrifice to Cupid. 9. A group of Leda and the Swan. 10. Fragment of a statue of Hylas, of exquisite workmanship. 11. An unknown head. 12. A rude relief of the Rape of Cassandra. 13. A small statue restored as Isis. 14. A small unknown statue. 15. A rude statue said to resemble Plotina. 16. A veiled female statue. 17. A statue restored as Flora. 18. A small statue of Paris. 19. A small statue of Mars. 20. Bust of a child with the bulla.

21. Basrelief, thought to represent the education of Telephus, found at Torre Nuova, in the XVII. century.
 22. An amphora with a relief of a Bacchic dance; on a candelabrum with reliefs of Mercury, Venus and Bacchus.
 23. Fragment of a relief, from the arch of Claudius.
 24. A seated statue of Venus with an Amorino.
 25. An unknown female bust.
 26. A relief of a child mounted on an eagle.

The next chamber is called *la Camera degli Ercoli*. In the centre of the ceiling is the Fall of Phaeton, painted by Caccianiga; and the figures in the lateral medallions are by Tommaso Righi. The busts in the ovals are ancient; and in the large niches are three ancient statues of Hercules. In the centre of the room, 1. A group of a mounted Amazon combatting two foot soldiers, who are already smitten to the ground. 2. To the left as we entered, Herma of Pan, as the shooting horns indicate. 3. The front of a sarcophagus, with five arcades, adorned with groups representing five labours of Hercules, that is, his struggle with the Nemean lion; his destruction of the Lernean hydra; his seizure of the stag with the feet of brass; and his extirpation of the birds of lake Stympthalis. Beneath is a frieze representing a hunt of wild beasts. 4. On the sarcophagus, a second frieze, on which is represented the departure of the Amazons for Troy, in which Priam presents his hand to Penthesilea; to their left are Andromeda and Astyanax, to their right, Hecuba consoled by Paris; and outside the gate of Troy, to the right, are Amazons preparing for the approaching battle. 5. Herma of Bacchus. 6. A colossal head of Hercules. 7. A young Hercules. 8. An unknown head. 9. A herma of Hercules. 10. A marble sarcophagus with a mask of Ocean, surmounted by the claws of a crab in its centre, attended by Nereids, Tritons, Cu-

pids and marine monsters. 11. Beneath, a fragment of a well executed ornament in marble relief. 12. Above, a relief of Jupiter, Juno and Minerva, with Castor and Pollux, the chariot of the Sun, Ocean with an oar, and the chariot of the Moon, whose floundering horses are attended by a winged genius. 13. A herma of a young Hercules. 14. A small statue restored as Bacchus. 15. Statue of Hercules with the distaff, rare. 16. Herma of a Bearded Bacchus. 17. Another front of the sarcophagus n. 3, with other labours of Hercules, that is, his Defeat of the Cretan bull; of Hippolyta; of the dragon of the Hesperides; and of the Centaur Nessus. 18. A frieze supposed to represent the introduction of a mortal into Olympus, symbolized by a child borne on the shoulders of a stout man, to the left of Venus: Jupiter is enthroned towards the centre, attended by Ganymede: to his right and left are Juno and Minerva, the former followed by three females, and a female figure supposed by Winkelmann to represent Hebe; and between Jupiter and Minerva is the youthful figure of the supposed occupant of the tomb. 19. Herma of a bearded Bacchus. 20. A statue with the head of a Satyr. 21. Statue of Venus, in the style of the Venus de' Medici. 22. Apollo with the lyre. 23. Statue of young Hercules.

**La Camera
delle Muse.**

The next room, which is called *la Camera delle Muse*, is adorned on one side with columns of red granite. In the centre of its cieling are Apollo and Daphne painted by Angeletti, the decorations around which are by Marchetti. On the wall to our right on entering is a landscape with Apollo and Daphne, by Labruzzi: on the opposite wall is the valley of Tempe with the transmutation of Daphne, by Moore; and over the doors are paintings of animals, by Peters. In the centre of the room is. 1. A well executed, seated statue of the poet

Tyrtaeus, who seems in the act of reciting. To the left on entering, 2. A child struggling with a goose. 3. Head supposed to be of Scipio Africanus. 4. Daphne at the moment of her transmutation, found on the via Salaria, the only known ancient statue of the sort. 5. A boy with two ducks. 6. Statue of Melpomene. 7. A modern vase with genii representing Autumn, by M. Laboureur. 8. Statue of Clio, found with n. 4. 9. Another vase with genii representing Summer, by Laboureur. 10. A seated statue of old Anacreon, found with n. 4. 11. A colossal bust of Lucilla, wife of Lucius Verus. 12. A vase with the genii of Spring, by Laboureur. 13. Statue of Erato, also found with n. 4. 14. Another vase with the genii of Winter, by Laboureur. 15. Statue of Polyhymnia found with n. 4. An obscure passage conducts hence to *the gallery*, which is richly decorated with paintings, marbles, mosaics and gilt bronzes. In the centre of the ceiling is the fable of Galatea, painted by Domenico de Angelis; and the other beautiful decorations of the coved ceiling are by Marchetti. The walls are adorned with composite pilasters of oriental alabaster with gilt capitals, enchased with reliefs in the form of camei: between the pilasters are several compartments of pictured mosaics, framed for the most part with fior di Persico; and in the upper spaces between the pilasters are reliefs by Penna, Carradori, Righi, Laboureur, Pacetti and Salimbeni. On the polished pedestals of red granite around the room are modern effigies of emperors and other distinguished characters, the heads of red porphyry and the busts of alabaster. 1. Bust of Trajan. 2. Vase of Oriental alabaster. 3. First niche, statue of Diana, restored as Thalia. 4. Bust of Galba. 5. Vase of alabaster. 6. Bust of Claudius. 7. A beautiful modern tazza of nero antico. 8. Se-

The gallery.

The gallery.

cond niche, a Baccante restored as Diana. 9. A pretty column of Oriental alabaster with base and capital of gilt bronze. 10. A vase supposed to be of opHITE, a stone mentioned by Pliny. 11. A column of oriental alabaster. 12. Another modern tazza of nero antico. 13. Third niche, statue of Bacchus. 14. Bust of Scipio Africanus. 15. Vase of Oriental alabaster. 16. Bust of Agrippa. 17. Vase of Oriental alabaster. 18. Fourth niche, statue of Diana. 19. Bust of Augustus. 20. Bust of Vitellius. 21. Table of red porphyry, resting on chimerae of alabaster, and surmounted by a vase of the same material. 22. Fifth niche, statue of Bacchus. 23. Bust of Titus. 24. Herma of Bacchus crowned with ivy, head of bronze, the remainder of rich flowered alabaster. 25. Juno, head of rosso antico, bust of flowered alabaster. 26. Bust of Cicero. 27. Tazza of bianco e nero. 28. Bust of Nero. 29. Herma of a Satyr with a wine bag on his shoulders, in basalt. 30. Bust of Vespasian. 31. Bust of Otho. 32. Bronze statue of an unknown young emperor. 33. Bust of Domitian. 34. A tazza of white and black granite. 35. Bust of Vespasian. 36. Bust of Caligula. 37. Bust of Vitellius. 38. Table of porphyry, sustained by chimerae of alabaster, and surmounted by a porphyry vase. 39. In the niche, a much admired statue of Thetis. 40. Bust of Tiberius. 41. In the centre of the gallery, a beautiful porphyry urn, said to have been found in the mausoleum of Adrian. 42. To its right and left, two tazze of porphyry, and two tables of the same material, surmounted by two urns of nero antico.

The gabinetto comes next: on its cieling are four frescos by Buonvicini, relating to Hermaphroditus, with ornaments by Marchetti. The walls are decorated with rich marbles, and with landscapes by Ultinkins: the niche is decorated with two porphyry columns; the

The Ca-
binet.

walls opposite the window, with columns of giallo antico; and the attic, with little statues of children, by Pacetti. On the floor is a mosaic of a fishing boat with two persons. To the left, 1. Statue restored as Thalia. 2. Statue of a child with a bird. 3. A repetition of the faun of Praxiteles. 4. A weeping Cupid, stripped of his wings and chained. 5. An unknown statue. 6. Bust of Titus. 7. A much esteemed statue of a sleeping hermaphrodite. 8. Vase of flowered alabaster. 9. A female bust. 10. A good bust of Tiberius. 11. A copy of the bronze statue, called *il Fedele*, in the palace of the Conservators. 12. A copy of Venus after having issued from the bath, in the Vatican. 13. An unknown bust. 14. Do. 15. A beautiful table inlaid with marbles. 16. A bust supposed to be of Sappho.

The next chamber is called *la camera del candelabro*: the Council of the gods on its ceiling is by J. Pécheux, the decorations by Marchetti, and the reliefs by Pacetti. The two lateral landscapes, one to the left as we entered with a hunt, in which Milo of Crotona is destroying a lion, the other to the right with the death of Milo, are by Thiers, who also painted the recognition of Theseus, over the door by which we entered, and the athletic fête of Polydamas, over the false door. The opposite wall is decorated with four beautiful columns of breccia corallina, and the four walls with sixteen pilasters of the same material. In the centre is 1. a large marble candelabrum, from which the room takes its name. 2. To the left, a statue of Pallas with the guardian serpent of the Athenian Acropolis. 3. A table of red granite, surmounted by a group of Mars, Venus and Cupid, a little statue of Jove, and a faun with a panther. 4. Apollo with a griffin in his left hand, and a tripod beneath adorned with a stag and a lyre, and a

La camera
del Can-
delabro.

serpent entwined round its stem. 5. Bust of Lucilla. 6. A recumbent, female statue, above which is an alto rilievo of a female standing between two men. 7. A tri-form effigy, on the base of which is a Victory with a trophy, and on the three other sides three men in relief. 8. Statue of one of the Danaïds. 9. A table of red granite, above which is a relief in nero antico on a ground of lapislazzuli, by Quesnoy, whose are also the two small lateral groups. 10. Leda with the swan, a well executed group found, in 1823, between Frascati and Monte Porzio. 11, 12. Unknown statues. 13. A sarcophagus with a relief of Tritons, Nereids and Cupids. 14. Statue called a Pietà. 15. Æsculapius and his son Telesphorus.

The Egyptian chamber.

FIGURE 11
-no 11
on the left

The Egyptian chamber comes next, on the ceiling of which is Cybele pouring her gifts on Egypt: in the eight small lateral paintings are the divinities of the seven planets and the dog-star as a winged Anubis, by Conca; and the decorations are by Marchetti. The paintings on the walls are also by Conca, among which is the death of M. Antony, over the door by which we entered; the others are scenes in Egypt, some relating to Cleopatra. The walls are adorned with columns of red and bigio granite and nero antico, surmounted by Roman Egyptian friezes and other ornaments: on the floor are mosaic pictures and hieroglyphics, among which that near the window, the only one that needs explanation, represents the federal rite of the ancient people of Italy. 1. In the centre of the room, a marble group of a faun, on a dolphin. To the left as we entered, a statue of Diana. 3. A statue of Isis. 4. Paris. A vase of nero antico. 7. A sphynx of basalt. 10. A gipse, partly of bronze, and partly of white and bigio marble, a grotesque work of the XVI. century. A vase of nero antico. 13. A statue of Venus. 14. An archaic, unknown,

female statue. 15. A statue of Minerva. 16. A Baccante. A vase of nero antico. 17. A faun. Bust of Adrian. 18. Another faun. A vase of nero antico. 19. Venus, in attitude like the Medicean.

The eighth and last chamber comes next, on the ceiling of which is a sacrifice to Silenus, by Conca, with ornaments by Marchetti; and on the walls are several reliefs, among which that over the statue of Pluto n. 8., representing a faun, two nymphs, and a Baccante with a torch, and that over the statue of Periander n. 15. representing Clio, Urania, Erato and Terpsichore are ancient; the others are modern, by Bighi. In the centre of the room, a much admired dancing Faun, found in the villa on the Salarian way, already mentioned. 2. Statue of Ceres with a head of Juno. 3. A good seated statue of Mercury as the inventor of the lyre. 4. A satyr. 5. Bust of Seneca. 6. Bust of Minerva, with a helmet formed from the head of Medusa. 7. A repetition of the faun of Praxiteles. 8. Seated statue of Pluto with Cerberus. 9. Statue of a warrior, head like Antoninus Pius. 10. Pan with his pipes and pedum. 11. In the same niche, a basrelief of the death of Adonis. 12. Unknown male bust. 13. Unknown female bust. 14. Statue of a Roman matron with a wig. 15. Seated statue of Periander, the last tyrant of Corinth, son of Cypsolus, and one of the Seven Wise Men of Greece, whose bust, inscribed with his name, exists in the Vatican. 16. Unknown female statue, draped in the stole and palla. 17. Unknown female bust. 18. Unknown male bust. 19. Unknown female statue, restored as a Muse. 20. Group of Bacchus and young Libera. 21. Unknown female statue. 22. Unknown female bust. 23. Bust of an unknown youth.

The hall
of the
Faun.

Second
floor :
the gal-
lery.

Had ed T
ad to
nus T

Returning to the gallery we enter the door opposite us, to the left to ascend to the second floor, where we commence with *the gallery*, in the centre of which is the group of Apollo and Daphne, the latter at the moment of her transmutation into a laurel, executed by Bernini at the age of eighteen. On one side of the pedestal are the verses of Ovid, descriptive of the metamorphose :

„ Mollia cinguntur tenui præcordia libro

In frondem crines, in ramos brachia tendunt

Pes modo tam velox pigris radicibus hæret ; ”

and on the other side are those of Card. Maffeo Barberini, afterwards Urban VIII., conveying an appropriate Christian moral :

“ Quisquis amans sequitur fugitiva gaudia formæ,
Frõnde manus implet, baccas seu carpit amaras. ”

To the right is a coarsely executed group of Æneas bearing on his shoulders his aged father with the dii penates, and accompanied by little Ascanius, said by some to be the work of Lorenzo Bernini at the age of fifteen, by others ascribed to his father Pietro. To the left is a scouling David, taking deadly aim with his sling, said to have been executed immediately after the Æneas by the Cav. Bernini, who has left us his own portrait in that of David. 4. Between the two opposite windows, a lion of alabaster, placed on one of the tables of red granite. 5. On the other table at the same side, a goat being milked by a little faun, while the produce is quaffed by a little satyr. 6. On the opposite table, three little sleeping genii on a ground of pietra

di paragone, by Algardi, who also executed, on the fourth table, 7. Sleep, personified by a genius in nero antico. 8. Over the door to the left, a view of the Borghese casino at Pratica, by Marchetti. 9. Between the two doors, view of the Ostian gate, and pyramid of Caius Cestius. 10. Over the door by which we entered, a tempest, by Marchetti. On the wall opposite the windows, five landscapes, by Hackert, representing different periods of the day, that is. 11. Sunrise; 12. Morning; 13. Midday; 14. and 15. Sunset. Over next door, 16. View of the villa Borghese near porta d'Anzo, by Marchetti. 17. Between the two doors, a landscape, by Marchetti. 18. Over the remaining door, a seaview, taken near Palo, also by Marchetti. On the ceiling is a fresco of the principal Pagan divinities, surrounded by personifications of rivers, in colours, between terminal figures, in chiaroscuro, by Lanfranc.

To the gallery succeeds the *camera dei ritratti*:—1. On the table, bust of Paul V., by Bernini. 4, 5, 6. Unknown portraits. 7. Above, portrait of Paul V., by M. da Caravaggio. The other portraits on this wall are unknown. 12. Over the next door, portrait of a Cardinal of the Borghese family. 13, 14, 15, 16, 17, 18. Unknown portraits. 19. Portrait of Card. Scipio Borghese. 20. Portrait of Marc'Antonio Borghese, father of Paul V. dressed as a consistorial lawyer, ascribed to Guido Reni. The remaining seven portraits are unknown, but are supposed from the style to be some by Padovano, and others by Scipio Pulzone of Gaeta. The Aurora on the ceiling is by Marchetti.

The next room is called *delle pitture di Marchetti*, because all its paintings are by that artist:—1. Interior of a Vivarium. 2. Above, view of ancient edifices. 3. A horse-race. 4. An ideal view. 5. A garden with per-

Camera
de' ritratti.

Camera
delle pit-
ture di
Marchetti.

sons dancing. 6, 7, 8, 9. Ideal views. 10. October amusements in the villa Borghese. 11. An ideal view. 12. A market-place, with various edifices, among which are Trajan's column and the duomo of Orvieto. 13. Bull-fights in an ideal amphitheatre. 14. Interior of the Colosseum. 15. A vivarium. 16. A garden-scene. The Flora, with children on the cieling, is also by Marchetti. The bust near the window is that of Card. Scipio Borghese.

Camera
della Ve-
nere di
Gangerau.

The third chamber is called *della Venere di Gangerau*, from the sleeping Venus, with a satyr, on its cieling, executed by that artist and engraved by Folo.

Camera
della Ve-
nere Vin-
citrice.

The next is the *camera della Venere Vincitrice*, so called from the recumbent statue, in its centre, of Paulina, sister of Napoleon and wife of Prince Camillus Borghese, as Venus Victorious, by Canova. Her pretty form is here idealised with all the simplicity, grace and beauty that characterised the chastened chisel of the first sculptor of modern times, the renovator of modern taste, the restorer of the fine forms of Nature and the antique, as is illustrated in this his favourite work. The frail form of the gay Pauline now lies, in all the humiliations to which our flesh is born, in the dark sepulchral vault beneath the Borghese chapel in S. Mary Major's. 2. Over the door by which we entered, a basrelief of a seated Jupiter with the eagle, in giallo antico, by Pacetti. 3. Over the next door, another basrelief, in giallo antico, of Venus and Cupid. 4. In the next niche, a statue of Paris, by Penna. 5. In the next niche, a statue of Venus about to receive the apple from Paris, also by Penna. 6. Over the next door, a relief of Mars, in giallo antico, by Pacetti. 7. Over the succeeding door, a basrelief of Apollo, in giallo antico, by Penna. On three of the walls of this chamber are three paintings relating to Helen, by Gavin Hamilton, that is. 8. The

introduction of Helen to Paris; 9. Her departure for Troy; and 10. The Death of Achilles; and the same author painted the Death of Paris, on the ceiling, with three smaller paintings representing Paris stimulated by Cupid; the Judgment of Paris; the flight of Helen; and the presentation of Paris to Hecuba, after his exposure on mount Ida.

The fourth chamber is called *la camera delle pitture d'Orizzonte* from 52 landscapes by him, that adorn its walls. Over the chimney-piece, 53, Portrait by himself of Francis Van Bloemen of Antwerp, better known as Orizzonte. 54. Chimney-piece by Penna. On the ceiling, the fable of Cupid and Psyche in five paintings, by Novelli, imitated from those of the Farnesina, viz, in the centre, the Council of the gods; to the right as we entered, Venus complaining to Jove of the conduct of Cupid; Cupid exculpating himself with his father Jove, by whom he is caressed; and finally, Venus being conducted by Mercury before the Council of the Immortals.

Camera
delle pit-
ture d'O-
rizzonte.

The terrace comes next, at the extremity of which is the *sixth chamber*; 1. Over the chimney, a Holy Family, on wood, of the Ferrara school. 17. Hen and chickens painted with great truth, by Peters. 3. A Holy Family with S. Catharine, of the school of Parmigianino. 4. The Baptist, a sketch by Mengs. 5. The Journey of Jacob, by Bassano. 6. A landscape, by Leccatelli. 7. A landscape, by Orizzonte, with a view of the circular temple at Tivoli. 8. Death of Lucretia, a wretched painting by Francia. 9. Judith, on wood, of the Venetian school. 10. A landscape, by Brugnoli. 11. A head, by an unknown artist. 12. The Baptist, in the manner of Raphael. 13. A tournament in the court of the Belvedere, in the XVI. century, in presence of the Pope, by Acquasparta. 14. The Adoration of the shepherds, by an

The terrace and sixth room.

unknown hand. 15. Calvary. 16. Hercules destroying the Nemean lion, by Peters. 17. A landscape, by Orizonte. 18. A Nativity by B. Peruzzi. 19. A landscape by Orizonte. 20. The Flight into Egypt, of the school of Luca Giordano. 21. Hercules struggling with the bull, by Peters. 22. The Adoration of the Magi, by Chiari. 23. A Nymph pursued by a satyr, by Garzi. 24. A tiger destroying a cow, by Peters. 25. A bambocciata, by M. Cerquozzi. 26. The Adoration of the Magi, by Albert Dürer. 27. The Trial of Susanna, by Caccianiga. 28. Bambocciata, by Cerquozzi. 30. A masquerade before the Borghese palace, given by Prince Borghese in 1664, by the German artist Schor. 31. A lion destroying a goat, by Peters. 32. Bambocciata, by Cerquozzi. 33. A landscape, by Tempesta. 34. Landscape, by Cerquozzi. 35. Triumph of Bacchus, of the school of Poussin. On the ceiling, in the centre, the Assembly of the gods, at which Ganymede presents Hercules with his club; to the left Hercules in the garden of the Hesperides; next, Hercules pursuing Nessus; and lastly the death of Hercules on mount Oeta, by Utempergers. In the centre of the room, a modern bronze faun.

**Seventh
room.**

Seventh chamber:—Between the two first windows, 1. Bambocciata, by Utempergers. 2. Do. by an unknown hand. 3. Moses, by Lucatelli. 4. Bambocciata, by Utempergers. 5. Do., by an unknown hand. 6. Judith, of the Maratta school. 7. Animals, by Castiglione. 8. Landscape, by Lucatelli. 9. The Pope's Benediction from the Vatican balcony, by Duprès. 10. Landscape, by Lucatelli. 11. S. Francis of Assisi, by the Cav. d' Arpino. 12. Animals, by Castiglione. 13. A caravan, of the Ferrara school. 14. A good snow scene, by Franc. Foschi. 15. A small landscape. 16. Bambocciata, by Monaldi. 17. A market, by Bassano. 18. The sacrifice of Abra-

ham, of the Venetian school. 19. Small landscape, of the Flemish school. 20. Bambocciata, by Mondali. 21. A second well executed snow scene, by Foschi. 22. A hunt, in the manner of Dosso Dossi. 23. Costumes, by Bassano. 24. Bambocciata, by Utempergers. 25. A painting, of the school of Holland. 26. St. Marinus. 27. Bambocciata, by Utempergers. 28. Landscape, of the Holland school. 29. Animals, of the Flemish school. On the ceiling, events in the life of Æneas, viz, his flight from Troy; his introduction to Dido; his admonition by Mercury to quit Carthage; and in the centre, the death of that unhappy queen.

Eighth chamber; Charity, painted by Cignani. Last room.

VILLA LANTE. This villa, which is situate on the Janiculum, a little beyond the Corsini gardens, was built from the designs of Giulio Romano, and is now the noviciate of the Nuns of the Sacré Cœur of the Trinità dei monti. It contains some rooms painted in fresco by Giulio Romano and his scholars, of which the principal subjects are Clelia swimming across the Tiber, and the discovery of the Sibylline books on the Janiculum; and among the arabesques are portraits of the Fornarina, Dante, Petrarch, Tasso, and Boccaccio. Villa Lante.

VILLA LUDOVISI. This villa is situate about halfway on the road that conducts from the piazza Barberina to the porta Salaria, exactly at the extremity of the steep ascent; and its grounds occupy part of the gardens of Sallust. It was erected by Card. Lodovico Ludovisi, nephew of Gregory XV., and is now by inheritance the property of prince Piombino, of the Buoncompagni family, without whose written order it is inaccessible. On entering the villa we observe to our right its museum of statuary, on the end wall of which are, over the niche, an alto rilievo of an imperial ovation. 2. In Villa Ludovisi.

the niche, a colossal bust of Marciana, the sister of Trajan. 3, 4. Over the walled doors, a comic and tragic mask. Immediately over the entrance to the museum, beginning to the left, 5. A colossal head of Niobe on a modern bust. 6. A colossal head of Nero on a modern bust. 7. A modern bust of Lucius Junius Brutus. 8. A colossal female head on a modern bust.

**First
room.**

In the first saloon of the gallery, opposite us, to the left, on entering, 1. A thermal Hercules in pentelic marble. 2. Urania seated on a rock, restored. 3. A female herma restored as Urania. 4. Pan teaching Olympus to play on the syrinx. 5. Head of Demosthenes on a modern imperial bust. 6. A column of red porphyry, surmounted by a bust. 7. A herma of Priapus. 8. A youth with a torch in his right, and an apple in his left, hand. 9. Bust of Geta. 10. A child playing with a goose. 11. Venus issuing from the bath. 12. Bust of Septimius Severus. 13. A female dancer. 14. Bust of Matidia, niece of Trajan. 15. A much admired seated statue of an unknown Senator, sculptured by Zeno, the son of Attis of Aphrodisia, as we read on his mantle : ΖΗΝΩ , ΑΤΤΙΝ , ΑΦΡΟΔΙΣΙΕΥΣ . ΕΠΟΙΕΙ . 16. Above, the front of a sarcophagus with a relief of the labours of Hercules, viz. Hercules and the lion, Do. and the hydra; Do. and the wild boar, with Eurysthenes taking refuge in the bronze cauldron; Do. and the stag with feet of brass; Do. and the birds of lake stymphalis; Do. and Hippolyta; Do. after having cleansed the Augean stable; Do. and the Cretan bull; and lastly, Hercules subduing the horses of Diomedes. 17. A colossal head of Hercules. 18. A candelabrum surmounted with the head of one of the Niobe. 19. Urania, placed on an ancient sarcophagus. 20. A colossal head of Juno with several perforations, indicating that it had

been adorned with ear-rings and other precious objects. 21. A column of red porphyry, surmounted by a bad bust. 22. A small column of breccia. 23. A valuable tazza of ophite. 24. Mercury wearing the clamys. 25. A female dancer. 26. A beautiful cinerary urn, adorned with foliage, and with rams' heads as handles. 27. A porphyry column surmounted by a female bust. 28. A head of Juno. 29. A cippus surmounted by a child looking towards heaven. 30. The Bona Dea, the same as the Greek Vesta, with a young faun in her left hand. 31. A small column of giallo brecciato. 32. A female statue, seated on a rude stone. 33. Statue of Hercules. 34. Above, a colossal mask of rosso antico. 35. Euterpe. 36. A small column of giallo brecciato. 37. Cupid and Psyche. 38. An unknown bust. 39. Statue of Vespasiam in sacerdotal robes. 40. A bust of Adrian. 41. A group of a nymph and satyr. 42. Herma of Mercury. 43. A column of red porphyry surmounted by a bust. 44. A head of Tiberius on a modern bust. 45. Statue of Venus issuing from the sea, with an attendant Cupid and dolphin. 46. Herma of Minerva. 47. A seated statue of Caliope. 48. A herma of Hercules with the horn of his rival Achelous, son of Oceanus and Terra, who, being inferior to Hercules, changed himself into an ox, when the demigod broke off one of his horns, which was given to the goddess of Plenty.

In the second saloon we find to the left, as we enter, 1. Mars in repose, with the clamys, cuirass and sword, and a little Cupid under the right leg, found in the portico of Octavia, restored by Bernini, and said to be the finest Mars, in repose, known. 2. Head of Claudius on a modern bust. 3. Apollo seated on a rock. 4. An unknown bust. 5. A noble statue of Minerva Medica. 6. Bust of Nero. 7. Orestes and Electra recognising each other

Second
saloon.

at Tauris, according to Winhelmann, or, according to others, Telémachus parting with Penelope to go in search of Ulysses, a much admired group in Parian marble, executed by Menelaus, the pupil of Stephen, according to the inscription on the pilaster near the left foot of the male figure: ΜΕΝΕΛΑΟΣ. ΣΤΕΦΑΝΟΥ. ΜΑΘΗΤΗΣ. ΕΠΟΙΕΙ. 8. An unknown head on a modern bust. 9. A faun with all his appendages. 10. An unknown bust. 11. Above, head of Jupiter in alto rilievo. 12. Above, five females offering sacrifice. 13. Bust said to be of Hesione, daughter of Laomedon and sister to Priam. 14. A colossal group of Bacchus and his favourite Ampelus. 15. A colossal Juno. 16. Above, a fragment of a relief representing a triumph. 17. Over the window, a relief of Jason about to seize the golden fleece, while Medea presents an apple to the dragon to distract his attention. 18. Bust of an old satyr. 19. A well executed statue of Ceres. 20. An unknown head on a modern bust. 21. A noble colossal bronze head of Marcus Aurelius on a porphyry bust, with the paludamentum or military cloak of gilt bronze. 22. Bust of Nero with cuirass and paludamentum. 23. A good heroic statue of Antoninus Pius with the clamys. 24. Head of Æsculapius on a modern bust. 25. Head of Venus on a modern bust. 26. A good statue of young Bacchus. 27. A bronze head of Julius Caesar on a bust with the paludamentum. 28. The famous group commonly called Paetus and Arria, the Roman Senator and his wife accused of having conspired against Claudius. Arria stabbed herself and presented the herpe or short sword to Paetus, with the words, *It is not painful, my Paetus!*, when he also stabbed himself. Paetus has just plunged the short sword into his breast; and, although his life-blood springs from the wound, he is still supporting her graceful form, now

sinking in death! Winkelmann is of opinion that the group represents the story of Canace, and that the man is the soldier sent to her by her father, Æolus, on the discovery of her guilt, with the command to kill herself; but the idea of the soldier having followed her example is a gratuitous assumption. Others have supposed it to represent a Gaul, who has mortally stabbed his wife and next himself, an opinion confirmed by the mustachios of the man, and the fringed outer robe of the female, which, at that period, were not in use among the Romans, and also by the fact that a tribe of Gauls in Asia, as Polybius relates, rather than surrender, assembled under mount Olympus, where they first killed their wives and children and next themselves. We must confess that we know not with certainty the subject of the group, which, however, is a noble work of art, full of tragic interest. 29. Head of Thales on a modern bust. 30. Mercury with the clamys on his left arm, a much admired statue. 31. An unknown female bust. 32. A modern family bust. 33. A supposed bust of Claudius. 34. Venus coming out of the bath. 35. A good bust of Nerva in cuirass and paludamentum. 36. Fragment of an Epyptian statue in basalt. 37. Bust of Macrinus with the paludamentum. 38. A good statue of Æsculapius. 39. A veiled female bust. 40. Above, a basrelief of Laodamia and Protesilaus. 41. A noble colossal head of Juno. 42. Above, on the end wall, a relief with the Judgment of Paris. 43. The rape of Proserpine, a good group by Bernini. 44. A bust of Hygeia. 45. Above, a head of Medusa in relief. 46. Bust of Augustus. 47. A copy, in plaister, of the beautiful statue of Æschines in Naples. 48. An unknown bust. 49. A female statue, not unlike Messalina, the wife of Claudius. 50. Bust of Antinous, restored. 51. A good statue of Pallas. 52. A bust of Clo-

dius Albinus. 53. Apollo as a shepherd. 54. Bust of Marcus Aurelius. 55. A warrior in repose.

The
grounds.

Proceeding from the gallery to the casino through the grounds, which are two miles in circuit, and are planted with pines and cypresses, along which extend clipped hedges of ilex and laurel, we meet an open aedicula, beneath which is an admirable recumbent statue of old Silenus with his cup and bottle, as usual, of which he appears to have made no sparing use; and, as we advance towards the city walls, we next meet another aedicula with a statue of a satyr, ascribed to Michelangelo; a good statue of Jove; a bust said to be of Alexander the Great; and a third aedicula with a sarcophagus, on which is a relief of a battle between the Romans and Gauls, after which we reach the casino, the little area around which is enclosed with ancient dolia of terra cotta. These grounds partly occupy the site of the gardens of Sallust.

The ca-
sino: Au-
rora of
Guercino.

The vestibule of the casino is decorated with arabesques ascribed to the Zuccari. In the next room is the famous Aurora of Guercino, painted in fresco on the coved ceiling, and scarcely inferior to that of Guido. The goddess is seated in her car drawn by two horses, chasing away the darkness and scattering flowers: immediately behind her is old Tithonus lifting a curtain and extending his arms as if to detain his flying spouse; and before her car are young female figures representing the Hours, who are extinguishing the stars of night, a poetic idea, but less beautiful than the bright female forms that encircle the car of Day in Guido's Aurora. In the lunette to the left is Daybreak or Lucifer holding a torch in one hand and flowers in the other; and in the opposite lunette is Night, represented by a seated female, musing drowsily over a book, while

her dark cave is thrown open to the coming light, which breaks beautifully on her and two sleeping children, her only companions, save the sullen owl and flapping bat, which are escaping from its unwelcome ray. The chiaroscuro of this famous fresco is truly magical; but the Aurora of Guido is an ethereal being, this of Guercino, a mortal; and the Daybreak and Night in the lunettes are so detached as to break the unity of the composition.

In the adjoining room, opposite the entrance, are four landscapes, two to the right and left, on entering, by Guercino, the other two, by Domenichino; and the children in the centre are by the Zuccari. The third room on this floor is also painted with children, by the Zuccari. In one of the upper rooms is a Fame blowing her trumpet, and bearing an olive branch, an admirable fresco, by Guercino. The view from the terrace of the casino is one of the most varied beauty, embracing modern Rome and its vast amphitheatre of distant hills and dales, and the Campagna intersected by the Tiber and washed by the Mediterranean.

VILLA MADAMA. It is situate outside the porta Angelica, on the eastern skirt of Monte Mario, and was erected by order of Card. Giulio de' Medici, afterwards Clem. VII., from the designs of Giulio Romano. Its present name it borrowed from Margaret of Austria, wife of Alessandro de' Medici; first duke of Florence and, after his death, of Ottavio Farnese, duke of Parma, from whom it passed into the hands of the king of Naples, its present proprietor. Like almost every possession of that royal house in Rome, it has been long abandoned to decay, and presents a dreary contrast to the grandeur of design with which it was constructed, while the frescos on its walls, designed by Raphael and executed by

Villa Ma-
dama.

Giulio Romano, Giovanni da Udine and others of his scholars, have almost entirely disappeared from its mouldering porticos and saloons. It was in its groves that the Pastor Fido of Guarini was represented for the first time. The frescos on the cieling of the portico and on the frieze of the saloon may still be distinguished, and represent the hunt of Diana, Apollo driving his chariot, sports of Satyrs and Loves and various subjects of mythology, described and illustrated by my friend Ludwig Grüner, in his recent work on the architectural decorations of Rome during the XV. and XVI. centuries.

Villa
Massimo.

VILLA MASSIMO. This villa, which occupies the whole island between the porta S. Lorenzo, the piazza of S. Mary Major's and the piazza of Termini, is about two miles in circuit, and resembles an extensive farm rather than an Urban villa situate within the walls of Rome. The casino, which stands in the piazza di Termini, was erected by order of Sixtus V. from the designs of Carlo Fontana, who also built the second casino in the centre of the villa, both evincing much judgment and taste. The villa afterwards passed through the hands of the Savelli, Negroni, and one Staderini, who sold it, in 1789, to D. Camillus Massimo, to whose descendants it still belongs. At the entrance of the villa are considerable remains of the baths of Diocletian; and in the interior is a long tract of the agger of Servius Tullius, both described in their proper places. The central casino, which is entered from the piazza of S. John Lateran, contains interesting frescos by distinguished German artists of the cinquecento school, or, as it is sometimes called, the Christian school of art, the subjects of which are taken from Dante, Ariosto and Tasso. One room contains subjects from the Divina Comedia, by Koch and Ph. Veit; another, from the

Orlando Furioso, by Schorr; and the third, from the Gerusalemme, by Overbeck and Fibrich.

VILLA MATTEI. This villa, which stands on the Coelian, and is entered from the arch of Dolabella, was erected by the Dukes Mattei from the designs of Giac. del Duca: it subsequently passed into the hands of the Prince of Peace; and now belongs to my friend, the Marquis Stefanoni. The casino is now totally abandoned; and the grounds, which command a good view of the baths of Caracalla, are laid out for culture. In the garden is the fragment of an obelisk found on the Capitol and described in its proper place. Among the antique sculptures of this villa was the double herma of Seneca and Socrates, interesting as fixing the likeness of the Roman philosopher.

VILLA MEDICI. This beautiful villa, now the seat of the French Academy, was erected, in 1540, by Card. Ricci of Montepulciano from the designs of Annibale Lippi, except the garden front, which is ascribed to Michelangelo. It was subsequently purchased and enlarged by Card. Aléssandro de' Medici; afterwards Leo XI.; and having thus become the property of that illustrious family, it was assigned as a residence to the Tuscan Ambassador in Rome, and enriched with several master-pieces of ancient sculpture, the Venus de' Medici, Cleomenes, the Apollino, the Knife-whetter, the bronze Mercury, the Niobe family etc., all transferred to Florence, in the XVII. and XVIII. centuries, by Cosimo III. and Pietro Leopoldo. It was subsequently exchanged with France for the palazzo della Regina in the Corso, from which the French Academy, established by Lewis XIV. in 1666, was removed hither in the beginning of the present century. The situation of the villa, adjoining the public walk on the Pincian, is one

of the finest in Rome; and the grounds, laid out for the most part in the French style, are nearly a mile and a half in circuit. Within its walls upwards of twenty French artists enjoy the important advantages of five years additional study at the charge of their government, being chosen by open concursus, which takes place annually in Paris in painting, sculpture, architecture, engraving and music. To meet the expenses of the journey to and from Rome each successful candidate receives 600 francs, about 50 pounds, a sum quite sufficient for the purpose for which it is granted: his annual pension amounts to 2,400 francs, little less than 100 pounds; and the accumulated fruit of his time and industry is entirely his own. His conduct and studies are under the vigilant and experienced superintendence of a French Director and Secretary, both paid by the French Government. The annual pension of the Director, besides apartments etc., is 20,000 francs or 840 pounds of our money: he holds his situation for six years; and the new Director is chosen by the king of the French from three names presented to him by the Section des Beaux Arts of the French Institute. The establishment is furnished with a superb gallery of casts, an architectural gallery, a library and a theatre for the nude; and its internal economy is well calculated to secure domestic order and decorum.

Utility of.

The utility of such an institution is too obvious to be dwelt upon. In its monuments only can art and its history be profoundly and practically studied. To enlarge the views and exalt the conceptions of the artist as well as to guide the general taste, it is not enough to lay the solid foundation of sound principle; but, to raise on that foundation the superstructure of genius and taste, recourse must be had to the recognised standards, by

which they are illustrated. Without models of perfection the views of the artist must be theoretic and may be erroneous; and where such models are unknown or inaccessible it is difficult, perhaps impossible to form a just estimate of the sublime, or imbibe a pure feeling for the beautiful. Even the rudest efforts of archaic art serve to illustrate the great works with which art has endowed the world in the epochs of her greatest vigour. While these great works display the highest mental energies, which art has ever developed, in them are also preserved all the essential constituents, and in them are embodied, in tangible form, all the immutable principles, which form the ground-work and the superstructure of art. Their beauty, their sublimity of form and expression combined with their consummate technical skill are illustrations at once of exalted genius, refined taste and consummate scientific study. The productions of the higher Italian schools exhibit the valuable results, to which the study of these standard works has led; whilst, in the intervening class of art, the mediæval productions of the Christian belief, founded more or less on an actual or traditional acquaintance with the creations of the Grecian and Roman chisel and pencil, we have evidence of that pure thought and earnest feeling, which gave them birth, which form their strongest characteristic, and which render them so closely interesting to ourselves. To imbibe the most powerful influence derived from sensible forms, and to stamp accurately and indelibly their impress on the mind, as well as to correct the errors to which any particular period may have given rise, these models of perfection must not only be viewed attentively but studied profoundly. Without such aids never can the true principles, powers and perfection of art be properly and fully ap-

preciated or even understood. It cannot be doubted that it is owing to these aids, and the facilities thus afforded to the study of the best models that Italy is indebted for her preeminence in art; nor is it less certain that without a visit to Italy, and to Rome in particular, the education of the artist cannot be complete. To him Italy throughout presents a vast field of study. Her climate, the soft lights, bright tints and harmonious hues of her cloudless sky make every Italian scene a picture. Her principal cities, Florence, Bologna, Ferrara, Venice, Naples are so many schools of art, possessing galleries, which afford to all classes the power of feeling and profiting by those arts, which are at once a cause and a consequence of true civilization; but Rome is the school of Italy and of the world. In Rome the artist lives and breathes and has his being amid the monuments of the Fine Arts, which serve to develop his growing powers more rapidly than years of study spent at home. The innumerable paintings and statues scattered through so many private galleries; the frescos and other paintings of the old Masters of Michelangelo, Raphael, the Caracci, Guido, Domenichino etc. etc.; the collections of the Vatican and Capitoline galleries and museums, those vast and varied temples of genius and taste, all these and far more than these the artist will find in Rome, accessible at all seasons and at little or no expense. Hence it is that in his letter to Napoleon, soliciting the restoration of the Academy of S. Luke, Canova says: "The city of Rome, the illustrious nurse and mother of the fine arts, existing in the bosom of the grandest ancient monuments, ought to be the universal centre of the pupils and artists of all Italy and of Europe (a);" and, when invited by Napoleon to fix his

(a) Missirini, Vit. di Canova Lib. III. c. 5. p. 268.

residence in Paris, he declared that it was "absolutely irreconcilable with the nature and genius of his profession." The emperor urged that Paris then possessed all the masterpieces of ancient art except the Hercules of Glycon, which it should soon have; but Canova, true to his country and his profession, replied: "Sire! these ancient monuments form a connecting chain with an infinite number of others which cannot be transported from Rome." Even the greatest artists have recognised these truths, and sought inspiration at her shrines. Raphael himself had been the servile copier of the stiff and studied style of his master Perugino until he visited Rome, where his mind was expanded and awoke to a consciousness of its own great powers by the contemplation and study of the classic forms of ancient art and the inspection of the mighty productions of the great Florentine, which Rome eminently possesses. Canova, too, however gifted by nature and improved by study, felt the necessity of a visit to Rome; and accordingly he abandoned Venice, where he had already attained celebrity, to betake himself to the Eternal City, where to the imitation of Nature he soon learnt to unite the study of the antique and rose rapidly to fame and fortune. To omit other distinguished names, Thorwaldsen, dispatched to Rome, for the completion of his studies, by the Academy of Fine Arts of Copenhagen, disputed the palm with Canova, during that great artist's life and has no rival since his lamented death. Hence it is that most of the Governments of Europe, Austria, Russia, Prussia, Bavaria, Belgium, Naples, Tuscany, and Holland send their native artists to Rome, where they sometimes rise to celebrity or return with minds stamped with the impress of classic taste and exalted to the true standard of ideal beauty and grandeur.

To these considerations England alone affects an indifference which she cannot feel. The British Government contributes not one shilling to enable her native artists to improve themselves by the study of the masterpieces of ancient and modern art to be found on the continent, particularly in Rome; and its illiberality and penury in this particular form a singular contrast not only to the enlarged and enlightened views of other countries but also to its own lavish expenditure in other respects. It will not be alleged that British art has now attained so mature a growth as to need no further care or cultivation. Far from us be the perverse taste of depreciating national talent or its developement; but however painful the acknowledgment, it must be confessed that, with regard to the fine arts, England is distanced by many countries in Europe. True, from the beginning of the XIII. century, when Nicolo and Giovanni Pisano restored sculpture in Italy, to the reign of Henry VII., we have works of sculpture in England by Englishmen that shrink not from a comparison with those of the best Italian artists of the same period; but with the reign of Henry VIII. and his rupture with the Holy See commences a long and desolating era for the arts in England. "The reign of Henry VIII.," says Flaxman, "and those immediately succeeding were employed in settling disputes of faith by public executions; and the spirit of persecution extended equally to man and his labours. Henry VIII. issued an injunction that all images, that obtained particular veneration, should be taken down and removed from the churches; and, in the reign of Edward VI, the protector and Council ordered all images without distinction to be thrown down and destroyed. This was executed on

pictures as well as sculpture (a); and there is good reason to believe that we are indebted to the immense number of these works for what remains of them at this day. Had the Popes of the fifteenth and sixteenth centuries been actuated by the same iconoclastic fury against the remains of Greek and Roman superstition we should have been unacquainted with the Apollo Belvidere, the Venus of Praxiteles, the Laocoon, the Niobe family and the other wonders of Grecian art. The commands for destroying sacred painting and sculpture effectually prevented the artist from suffering his mind to rise to the contemplation or execution of any sublime effort, as he dreaded a prison or the stake, and reduced him in future to the miserable mimicry of monstrous fashions, or drudgery in the lowest mechanism of his profession. This unfortunate check to our national ability for liberal art occurred at a time which offered the most fortunate and extraordinary assistance to its progress; but the genius of fanaticism and destruction arrested our progress: the iconoclastic spirit continued, more or less mitigated, till its great explosion during the civil Wars, when violence and barbarity became so disgusting in all respects, that we shall quit the subject entirely. Let it suffice to say that, after the spirit of liberal art had been extinguished among the natives, it was found necessary to engage celebrated artists from other countries." Thus far Flaxman, himself a Protestant and an eminent sculptor. The British school of sculpture was not revived until the time of Banks, who died in 1805: Flaxman the Canova of British sculptors, continued in Italy from

(a) In 1643 the Parliament ordered "that all pictures which had the representation of the Saviour or the Virgin Mary on them should be burned,"

1787 to 1794; and the history of painting in England embraces but a very recent period in the annals of the art. Far from having attained perfect maturity painting and sculpture in England still require that fostering care which may fully develope their growth. The British national school, it is true, is averse to the nude, which Canova calls "the language of the artist," and without which he declares, in terms perhaps too strong for an English ear, it is impossible to affect any thing noble: "*Nemeno Iddio, risposi, avrebbe potuto far mai una cosa bella se avesse voluto ritrarre Vostra Maestà (Napoleon) così vestita coi calzoni, e gli stivali e alla Francese*" (a); but, with this sole exception, our national school is based on the solid principles of sound judgment and pure taste; and the national mind is capable of the loftiest conceptions and susceptible of the deepest emotions, which art in its highest forms can awaken. The superstructure however has still to be raised; and its style and progress must depend, in a great measure, on national encouragement. In England, notwithstanding its wealth and intelligence, the Fine Arts are still comparatively but little encouraged. The chisel and the pencil, it is true, are no longer forbidden to be employed on sacred subjects; and a new era for sculpture has happily begun to shine on protestant countries, witness the Cathedral church of S. Mary in Copenhagen, which is adorned and enriched with numerous reliefs and statues by Thorwaldsen, among which are his twelve colossal Apostles; but such productions still obtain a reluctant admission to many protestant churches in Great Britain, and are totally excluded from others. "The Protestants", observed Canova to Napo-

(a) Missint, *Vita di Canova*, c. 11. p. 245

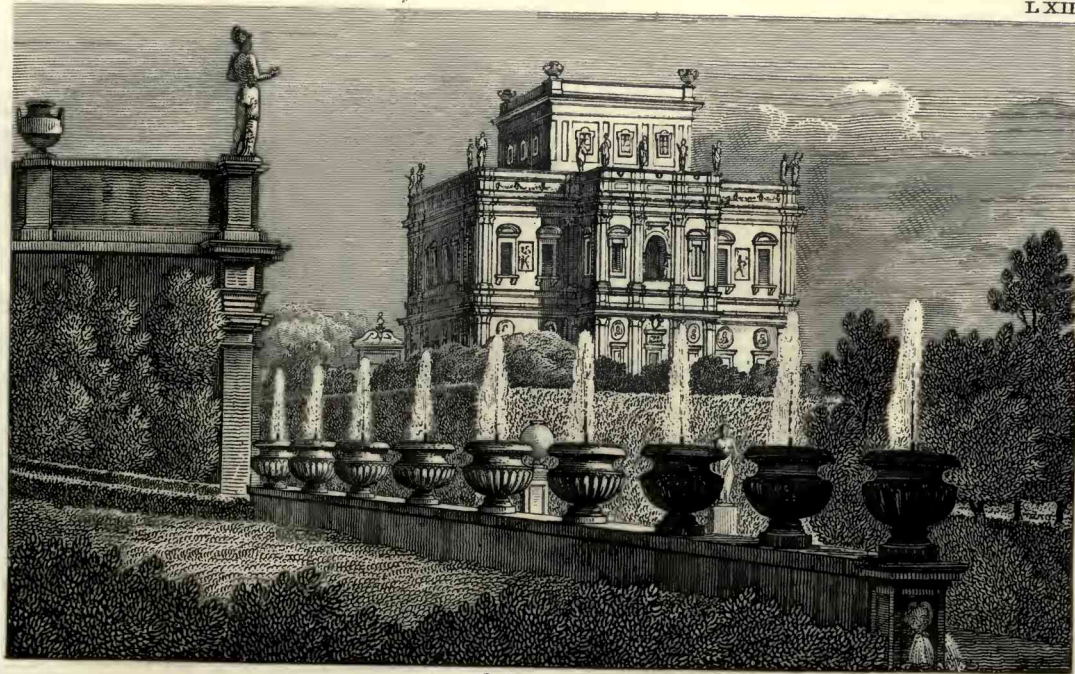
leon, "are content with a simple chapel and cross, and have given little encouragement to the arts"; to which the emperor replied: "Religion, it is true, has always nurtured the arts; and the Protestants possess nothing beautiful". *E veso; la Religione ha nutrito sempre le arti, e li Protestanti non hanno niente di bello*" (a). Few of the mansions of the wealthy or the noble are decorated with heroic statuary or historical paintings, or are even constructed with a prospective view to their future reception; whereas in Rome, indeed throughout Italy, the city residence, the suburban villa and the rural casino are all more or less consecrated to the Fine Arts. It hence becomes the more necessary that the British Government emulate the rival countries of Europe in this as she surpasses them in most other respects, by extending to the Fine Arts the same degree of liberal patronage. It is time that England cast to the winds her insular as well as protestant prejudices; confess at once her inferiority to other nations in the fine, as she may boast her superiority in the useful, arts; and promptly provide a remedy. That remedy must consist in giving to a certain number of native artists competent means to visit the Mistress of the Fine Arts; where they may form themselves on the true classic models, drink in their transcendent beauties at every glance, and be moulded, while yet young, by the speaking voice and plastic hand of the first living artists of the age. Genius, taste and industry belong to no class of society; and in all countries those who have attained eminence in the arts have generally risen from the middle and lower classes. To such men, therefore, in our remote country, poverty will often prove an effectual bar

(a) Missirini, *Vit. di Canova*.

to the prosecution of their studies in this classic land, without which they can never become great artists. True, Rome even now is not without distinguished British artists, witness our Macdonnells, Wyats, Hogans, Gibsons and others, who had the good fortune to be blessed with competent means, or found their way hither by private patronage; but it is humiliating to every British artist in Rome, whatever be his pecuniary resources, to be indebted to the liberality of a rival nation for permission, a permission, it is true, always courteously conceded, to copy the nude in the theatre or study in the galleries of the French Academy at Rome. The British artist, however proudly national, is in this particular painfully reminded of the inferiority of his position, an evil however of minor importance, when compared with the total exclusion of the great proportion of our native artists from the first school of art in the world. This is a paramount national evil, with which it were not unworthy of a wise and liberal and patriotic government to grapple; and it is with the humble hope of contributing our feeble aid towards the attainment of so important an end that we have reluctantly dwelt on the ungrateful topic.

Villa Mellini.

VILLA MELLINI. This villa stands on the summit of Monte Mario, about two miles to the north-west of Rome, and was erected about the year 1743 by Mario Mellini, who has given his name to the ancient clivus Cinnae, on which it stands. The casino contains no object of interest; but the grounds, which are planted with ancient evergreens, canopying the native carpet of soft, green turf, command an excellent view of the proud dome of S. Peter's, the winding course of the Tiber, of the City, the Campagna, and the magnificent range of mountains that form the framework of the great basin of Rome.



G. Cottafavi. inc.

VEDUTA DI VILLA PAMFILI

VILLA MILLS. This villa is reached by the via Villa Mills Polveriera, ascending from the arch of Titus to the church of S. Bonaventura, and occupies the southern summit of the Palatine. The immediate approach to the church is a Via Crucis, lined on one side with the pictured representations of our Lord's fourteen stages beneath the Cross. The road is raised on a crypto-portico of the atrium of the Imperial palace, described in its proper place. The villa was built in the XVI. century by the Mattei family, and takes its present name from our countryman Mr. Mills, to whom it now belongs, and by whom the gardens have been tastefully laid out and are thrown open to the public on every Friday. In the chamber of the casino usually shown to strangers is a small portico decorated with frescos by Raffaelino, who was also the architect of the casino, and representing Venus on two dolphins; Venus picking a thorn from her foot; Venus caressing Adonis; and Jove and Antiope. The villa acquired much celebrity from the discovery of the subterranean chambers by the Abbè Rancoreil in 1777, described in our notice of the palace of the Caesars.

VILLA PAMPHILJ. This villa is situate on the ancient Aurelian way, about half a mile outside the gate of S. Pancrazio, and was erected by prince D. Camillo Pamphilj, nephew of Innocent X., from whom it descended by inheritance to the princes Doria Pamphilj. It is the most extensive villa in the vicinity of Rome, the grounds exceeding five miles in circuit. They are laid out in gardens, alleys, terraces and plantations, interspersed with fountains and cascades in the fantastic style of the last century; and an organ worked by water is another relic of a taste now happily superseded by our improved system of landscape gardening. The ar-

chitecture and ornaments of the casino are by Algardi as are also the distribution and decoration of the grounds. The area in front of the casino is adorned with ancient busts of the twelve Cesars; and the four fronts of the casino are enchased with marble trophies, medallions, reliefs, busts and statues. The arch of the portico of entrance is disproportionately high and cuts the plane of the second story; the opposite front is tasteful and correct.

The portico.

The portico, beginning to the left:—In the niche a priestess of Ceres; bust of Faustina; bust of Vespasian; statue of a Victory; two small unknown statues; a Victory; bust of Bacchus; bust of Antinous; and an unknown female statue.

First room

First room, commencing to the left as we enter:—Statue of a gladiator; statue of Caligula, between two modern Bacchant busts; bust of Antoninus; statue of a Marine Venus; unknown bust; two statues of Bacchus, with the famous hermaphrodite standing between them; bust of Julia Paula; statue of Diana, head modern; bust of Cornelia Superba.

Second room.

Second room, beginning to the right:—Bust of Titus; two sleeping children with a basrelief between them of the Coronation of Ariadne; above them a medallion of Demosthenes; bust of Domitian; Marsyas tied to the tree; small statue of Venus; a vase of Oriental alabaster; small statue of Meleager; above them medallion of Isocrates; small unknown statue; a beautiful statue of a Vestal Virgin; small statue of Hercules; a beautiful hermaphrodite; and an Apollo.

Third room.

Third room, beginning to the right:—A beautiful statue of Julia Pia, wife of Septimus Severus; a *præfica*; a small Victory; statue of Clodius draped as a female before entering the temple of the *Bona Dea*; a

small Venus; an unknown statue ; small statue of Flora. The balcony of this room commands a good view of the garden, which is laid out in plots, in the continental style, with a pretty rustic fountain in its centre.

Fourth room, beginning to the right:—A noble statue of Livia, the wife of Augustus ; marble bust of Innocent X., Pamphilj, by Algardi; bust of D. Olimpia Baldachini, the wife of prince Pamphilj; bust of Innocent X., by Algardi, head of bronze, bust of porphyry; statue of Flora; a relief of Andromeda being liberated by Perseus; and a small statue of Apollo.

Fifth room:—This room contains some small paintings of little merit except a landscape over the door by Salvator Rosa; a genius by Rubens; and a Decollation of the Baptist by Claude Lorraine.

Sixth room:—Of the eight columns in this round room two are of verde antique, two of bigio, two of Egyptian breccia, and two of nero antico. In the niche to the right as we entered is a group of Venus and Cupid; next niche, Diana; next niche, Meleager; fourth niche, a gladiator. The relief over the Venus is Diana visiting Endymion, as is also that over the Diana; the two next are the hunt of the Caledonian boar and the death of Meleager, all by Algardi. The intermediate landscapes are by Paul Nesi.

Ground floor. The vaulted cieling is decorated with stuccos by Algardi. Group to the left on entering, Cybele seated on a lion, before which is an Amorino; statue of Venus; a recumbent Cupid by Algardi; bust of Galba; Venus; a Bacchant; a warrior; bust of Marcus Aurelius; another recumbent Amorino by Algardi; Venus having issued from the bath; an ancient urn; head of Homer; Jacob wrestling with the angel, by Algardi; head of Jupiter Serapis; statue of a youth; unknown head;

bust of Julius Caesar; head of Brutus; a little Bacchant; Apollo; another Bacchant; head of a præfica; bust of Tiberius; an unknown female bust; and lastly, an unknown sacerdotal statue. In the centre of the room are a Nile in basalt; a sleeping Amorino; two small rivers; and a head of a faun.

Second
room.

Second room:—Two large sarcophagi, one of which is adorned with a relief of the Caledonian hunt, the other with Diana visiting Endymion. The other objects are an imperial head; a young Vestal; head of Marcus Aurelius; two unknown busts; head of Vespasian; an Apollo; another imperial head.

Third
room.

Third room:—At the extremity of the room, a statue of Hercules; a statue of Apollo; and a number of unknown busts. The labours of Hercules, in stucco, on the coved ceiling, are by Algardi.

Fourth
room.

Fourth room:—To the right on entering, unknown bust; a Senator; unknown bust; Apollo; unknown bust; Meleager; unknown bust; Juno; bust of Julius Caesar; an imperial statue; two unknown busts; statue of Flora; and bust of Lucius Verus. The stuccos of the ceiling are by Algardi.

Second
floor; first
room.

Second floor, First room:—The only painting of particular interest in this room is the large portrait of Innocent X., by Guercino.

Second
room.

Second room:—The heads in this room are Cicero; Nero; Julia Agrippa and Julia Paula, besides which there is a pretty statue of an Amorino as Hercules. The paintings are of no particular interest.

Third
room.

Third room. Opposite the window, a large painting of the car of Venus drawn by doves, by Andrea Sacchi; on the opposite wall, the Triumph of Bacchus, ascribed to Giulio Romano.

Fourth room:—In this room the painting of our Lord in the house of Martha is by Bassano; the others are by inferior hands.

Fifth room:—This room contains eight views of Venice, by Giuseppe Ensi.

Sixth room:—The plan of Venice, view of Naples, and sea monsters are by Ensi; the ark of Noah, by Bassano; and above it is a Tempest, by the Cav. Tempesta.

Ascending to the terrace we meet to our left, immediately before reaching it, a circular room called *il Tesoro di Donna Olimpia*, containing numerous objects which belonged to that princess, among which are, beginning to the right as we enter, petrifications; and objects found in the columbarium of the villa; various bronzes, and Chinese vases; various articles made of a composition; various objects in ivory; various small vases; objects in porcelain; objects in amber and rock crystal; white, red and black coral; vases of alabaster, crystal and Etruscan vases; small Egyptian vases of terra cotta; and finally objects found in the columbarium, with several articles that belonged to Donna Olimpia. On the ground is a suit of armour of the time of Innocent X.; and in the centre of the room rise two horns of the sea-horse; collections of various marbles; and an ancient vase on a pretty table of lumachella, giallo antico, and nero antico, inlaid with pietre dure, agate, lapislazzuli etc.

The terrace commands an excellent view of the flank of S. Peter's, and of the surrounding country.

To the right as we leave the casino is the columbarium, consisting of two chambers, the walls of which are still partially decorated with frescos.

As we return to the gate of S. Pancrazio we observe the villa de Angelis, next the gate, called *il vascello*, because fantastically built in shape of a ship of war.

Il tesoro
di Donna
Olimpia.

The
terrace.

The co-
lumha-
rium.

Il vascello.

Passeggio
pubblico
sul Pincio.

PASSEGGIO PUBBLICO SUL PINCIO. The northern extremity of the Pincian, rising above the piazza del Popolo, had been a vineyard attached to the Convent of S. Maria del Popolo, until the time of the French occupation of Rome, when it was converted into a public walk from the designs of the Cav. Gius. Valadier; and the work was continued by Pius VII. and completed by his present Holiness, Gregory XVI. Towards the piazza del Popolo it presents imposing substructions; and two gates give access to its summit by gentle zigzag ascents, bordered with trees and decorated at intervals with statues and reliefs. A third gateway gives admission near the entrance to the French Academy. In the substructions of the first landing, as we ascend from the piazza del Popolo, are three niches: in the centre one is a well executed and well preserved ancient statue of Hygeia with the serpents, the emblems of medical skill, in her right hand and the patera in the left; and on the modern base is an inscription alluding to the propriety of placing the statue of the goddess of health in this her shrine. In the niche to the left is the Genius of the Fine Arts, holding in his right hand pencils and in his left a laurel crown, with a herma of Homer and a lyre beneath, a well executed statue by Gnaccherini; and in the remaining niche is the Genius of Peace, his head crowned with olive, an olive branch lifted high in his left hand, a torch in the right, with which he is setting fire to a pile of arms, and the left leg pressing the neck of a serpent, the work of A. M. Laboureur. Above the niches rises a travertine balustrade, on which are planted four marble statues of Barbarian captives, modelled from the antique. At the sides of the landing are two granite columns of the Doric order with bases and capitals of white marble, the shafts decorated with bronze

beaks of ships in imitation of the ancient rostral columns, and their summits with bronze trophies. Ascending hence to the second landing, we find enchased in its wall of substruction a large marble basrelief, representing a Victory crowning, to the left, the Genius of war by land, and to the right, the Genius of war by sea, with arms of all sorts scattered at the sides, executed by A. Stocchi. At the next turn, as we ascend, we meet to our right a helmeted warrior with the shaft of his sword in the right and its scabbard in the left; and a little after we observe, to the left, a covered balcony reached by flights of steps at either side, and adorned with four columns of red granite of the Corinthian order with bases and capitals of white marble, supporting a travertin architrave. This beautiful balcony was completed under the reigning Pontiff, Greg. XVI., in 1835, as is recorded by the inscriptions on its coved ceilings. A little beyond this balcony is a short ascent to the left for persons on foot: the carriage road reaches as far as the gateway near the French Academy; and about halfway we meet to our left an ancient statue restored as Vertumnus; beyond it a rustic fountain; and opposite it a semicircular terrace furnished with commodious seats. Returning towards the statue of Vertumnus we observe affixed to the opposite substruction a marble slab with an inscription recording the improvements and opening of this public walk by Pius VII. A. D. 1823, in the twenty-third year of his reign. Continuing to ascend we soon reach the summit of the hill, which is laid out in shaded walks, grass plots, and flower-gardens, provided with marble seats, and open to the public on foot, on horseback and in carriages. In its centre is the Aurelian obelisk, described in its proper place, and erected here by order of Pius VII., as is recorded by the inscription on its base.

At a short distance from the obelisk stands a casino belonging to the Government, erected on a capricious plan by Gius. Valadier, the northern and southern side being flanked with low porticos, with heavy travertine columns supporting low terraces, and the other two sides furnished with double stairs leading up to the entrance hall. The walk around the grounds is partly enclosed by the city walls and commands a good view of the villa Borghese and Casino of Raphael, and is terminated to the south by the enclosure of the villa Medici, which is also open to pedestrians. The western extremity of the hill, directly in front of the obelisk, projects over the balcony already mentioned, and forms a square terrace enclosed by travertine balustrades, and presenting, according to Mr. Hobhouse, the best view of modern Rome, "which", say she, "whatever be the faults of its architectural details, is, when seen in the mass, incomparably the handsomest in the world".

Sunset.

Sunset, when unclouded and unimpeded, is, in all countries, a grand object; but seen from this terrace beneath the sky of Italy, on one of those delicious evenings that generally close the bright and beautiful days of this favoured clime, it is truly sublime. As the orb of day descends behind the broad shade of the dark pines that crown the summit of Monte Mario, it sinks from the enraptured view in a flood of light and glory, gilding with its burnished glow the towers, domes and steeples of the modern city, and illumining with its radiance the massive marbles of the proud fane on the Quirinal, within which the god of day was once adored:

"Slow sinks, more lovely ere his course be run
O'er Latium's desert plains—the setting sun;
 Not as in northern climes, obscurely bright,
 But one unclouded blaze of living light:
O'er Rome's proud seat, o'er Tiber's sacred isle,
 The God of gladness sheds his parting smile;
O'er his own regions lingering loves to shine,
 Though there his altars are no more divine."

VILLA TORLONIA This villa stands about a mile outside the porta Pia on the Nomentan way, and was purchased by the father of the present prince Torlonia, who has expended very considerable sums on its embellishment. On entering the grounds we observe to the left a ruin in imitation of the colosseum, after which come in succession the billiard room, preceded by a portico of eight columns of cipollino, and crowned with ancient busts; an imitation of the temple of Venus and Rome; a temple of Saturn with a portico of granite columns of the Doric order, in the tympanum of which is an appropriate altorilievo, by Gajassi, of Saturn, who is seated on his throne, wearing a crown of pinebranch, a serpent, the symbol of eternity at his feet, and a crouching lion near him, the emblem of his resistless strength: on one side of the relief are figures symbolical of winter and spring; and the remaining figures are intended to allegorise the influence of Time. After the temple of Saturn comes a fountain. To the right we meet an imitation of a ruined temple of Minerva; an ancient sarcophagus; an amphitheatre; and the coffee-house, the two latter preceded by an obelisk. Having glanced at these objects we next proceed to make our round of the villa, by taking the road to the right, near the ruined temple of Minerva, which soon brings us to the entrance of the coffee-house.

The villa
 Torlonia :
 the objects
 seen on
 entering.

The Coffee-house.

Opposite the entrance to the coffee-house stands a copy of Canova's *danzatrice*, by Bienaimè. The doors of entrance at this and at the opposite side are adorned with two columns each of *breccia orientale*, found at Roma Vecchia. The exterior of the coffee-house is painted in *chiaroscuro* by Caretti; and the attic is adorned with ancient statues. *First room*:—The floor of this dining room consists of coloured marbles and modern mosaics: the walls are covered with views of Naples, by Caretti; and on the ceiling are the three Graces, by the Cav. Carta. *The second room* is called a *camera di società* or drawing room: its floor is adorned with numerous mosaics, by Carlo Seni; and the walls and ceiling are adorned with various allegorical figures, Aurora, the Hours etc., by Cochetti. The floor of *the third room* consists of marble compartments; the walls are covered with views of the principal cities of Greece in their present dilapidated condition, painted by Caretti; and the ceiling is adorned with reliefs on a golden ground and medallions of the legislators, poets, orators, artists, philosophers etc. of ancient Greece, also by Caretti.

The Casino: the ground floor.

We next proceed to the casino, which stands on an elevated platform reached from the opposite area by a flight of steps. It is adorned at the extremities by Doric porticos: the second range of the front is decorated with Ionic columns and pilasters; and in the tympanum is an *altorilievo* of the return of Bacchus from the conquest of India, by Rinaldo Rinaldi. The ground floor is distributed into twelve rooms and a ball room. Its small elliptical *atrium* is adorned with twelve marble columns. The walls of the *first room to the left* are faced with *scajuola*: its floor consists of marble compartments; and its ceiling is adorned with gilt stuccos. *The bath-room* follows, the walls and ceiling of which are adorned with

arabesques and paintings of Venuses, nymphs, Europa on the bull, Leda, Calisto in the bath of Diana, etc.; all by Caretti. The library comes next, the cieling of which is decorated with basreliefs on golden grounds, by Caretti; and in its centre is a painting by the Cav. Paoletti, representing Dante being conducted to Limbo by Virgil, with Homer, Horace, Ovid and Lucan. The next is a sort of *rustic chamber*, painted to resemble a cottage; and on the cieling are children with wreaths of flowers, by Delfrate. The next room and that at the opposite side of the portico have their cielings painted in imitation reliefs: their floors are of marble. The next small room is called *the hall of Psyche*, from the paintings on its walls, by Paoletti, relating to that symbolical personage, and reminds one of some rooms in Pompeii. The succeeding room is called *the hall of the Italian poets and artists*, from their portraits on its frieze and cieling, by Paoletti. Its floor is decorated with mosaics: its walls are adorned with Gothic architectural designs; and its stained window is by Bertini of Milan. The adjoining *cabinet* has its walls painted black; and is adorned with small paintings in imitation of the camera oscura in Pompeii. On its frieze are landscapes; and on its cieling pretty arabesques. We now enter *the ball-room*, which has two orchestras, raised on marble Corinthian columns and pilasters, with friezes richly decorated with Bacchants and children in dancing movements. On the cieling and lateral lunettes are mythological paintings relating to Cupid, by Messabò, Tocetti and Coggetti. In the large lunette opposite the principal entrance Coggetti has painted Apollo on Parnassus, encompassed by the Muses, by Virgil, Ovid, Dante, Ariosto and Tasso, by Galileo and Vittorio. On the floor is a copy of the famous mosaic of palestrina; described by us in its proper place.

The first floor.

The stairs leading up to *the first floor* consists of white marble steps, and a beautiful gilt metal balustrade by Filippo Ghirlanda. They conduct to an *oblong hall*, the walls of which are covered with landscapes, and on the cieling of which are three small paintings of Aurora, Day and Night, by the Cav. Trebalza. It opens on a beautiful balcony, floored with marbles, adorned with ten marble Ionic columns, and commanding a good view of the grounds and of the distant amphitheatre of hills. The hall of Bacchus, to the left of the oblong hall, as we return, is octangular; and the paintings representing Bacchus and his orgies are by the Cav. Podesti. The floor is adorned with handsome mosaics; and the chimney-piece is decorated with exquisite little mosaics. *The Gothic chamber*, which follows, has its walls covered with perspectives by Carretti; and on its cieling are two small paintings, relating to Rinaldo and Armida, as described by Tasso, both by Paoletti. The next small room is called *il gabinetto di Venere*, from the Venus, on its cieling, stepping out of the bath and attended by Amorini, by Cochetti. The two next rooms are *bed-rooms*, the walls of which are covered with painted hangings; and on the cielings are small paintings, by Paoletti. The balcony between both rooms commands a view of the other obelisk of the theatre and of an intervening small lake. Both obelisks, were cut from the Simpron in Piedmont, conveyed on rafts along the Po to the gulph of Venice, where they were transferred to a small vessel, by which they were brought to Fiumicino, ascended the Tiber, entered the Anio as far as the vicinity of the Nomentan bridge, whence the vessels and their cargo were conveyed on terra firma by rollers and pulleys to this villa, where they were erec-

ted in 1842. Their eight eulogistic Latin inscriptions were composed by my friend Father Ungarelli, as were also their versions in hieroglyphics. The frieze of the next cabinet is decorated with animals by Fioroni, who also painted the Baccanti on its cieling. *The Egyptian room* is decorated with Egyptian architectural designs, by Caretti, and with historical paintings of the vicissitudes of Cleopatra, by Fioroni; and to her also relate the two mosaics on the floor. Her interview with Antony on the frieze of the chimney-piece, is sculptured by Rinaldi. *The hall of Alexander* is elliptical, and is so called from its paintings relating to the hero of Macedonia, by Coggetti. Its niches, which are separated by composite pilasters, are adorned with statues of Apollo and the Muses, by several modern artists: the mosaics on its floor are by Seni; and the relief on its frieze, representing the Triumphal entry of Alexander into Babylon, is by the late Tholwaldsen.

We now descend to visit the other objects of interest scattered through the grounds, among which the first that we meet is the theatre, which, on this side, presents a projecting semicircle, with a concentric portico decorated with Ionic, travertin columns, the arcades of which open on as many niches, which are occupied by ancient busts. The front forms a receding semicircle, preceded by a fountain, and serving as a hot-house, the semicircular entablature of which is sustained by travertin columns. The interior of the theatre presents the usual form of such edifices, and is rich in gilding and stuccos: its semicircular vaulted extremity is lighted, like the Pantheon, by a circular window. Beyond the theatre is the *Campo Chiuso* or field of tournaments, in form of a parallelogram with curve angles, all of stone coloured as wood to indicate its temporary erection. At

The
grounds
and ob-
jects scat-
tered
through
them.

its further extremity are three tents, painted in red and black stripes, and destined to record the fetes of the knights, who may distinguish themselves in the fight: at the sides are two balconies, covered with brass and metal awnings, supported by six metal statues in armour, cast by the brothers Luswergh; and at the other extremity is the pavilion of the queen of beauty, decorated in front with the Torlonia and Colonna arms, in brass and metal, by the Luswerghs, flanked with banners and surmounted with a large metal helmet. In the interior of the pavilion is a room richly decorated for the accommodation of the Prince and Princess, who preside over the tournament. All the works hitherto described were projected by Japelli, and executed under the direction of Caneva. Leaving the *campo chiuso*, we proceed to the *Moorish hot-house*, and meet on our way a small lake, and a small enclosure for gazels. The front of the Moorish hot-house consists of a Moorish arch, surmounted by a pediment with golden stars in relief on a blue ground, and pierced by an elliptical window, the cast metal of which forms a Cufic cypher, expressing "Prince D. Alexander and the most noble Teresa Torlonia." The interior of the edifice corresponds in style with the exterior; and the hot-beds range along its walls. The exterior side of the edifice has seven windows, divided by pillars of Alban stone, sculptured with painted Moorish ornaments; and the lateral doorway is surmounted with another Cufic cypher, to this effect: "May the blessing of God descend on prince Alexander Torlonia powerful in God." From the Moorish hot-house we proceed to the grotto and Moorish tower. The grotto, planned by Japelli, is inscribed to the *Nimphae loci*: in it are two small lakes; and from its artificial rocks hang numerous stalactites. From it

stairs lead up to the Moorish tower, the walls of which are painted yellow. It is lighted by small painted Moorish windows; contains a kitchen; an hexagonal Moorish room, richly decorated with gilt and silvered stuccos; and is adorned with columns covered with arabesques. Outside each window are leaden vases with sportive fish, crowned with oriental plants. This room is so contrived as that a table, laid and covered with eatables in the kitchen beneath, ascends as if by magic to occupy its centre. Having traversed the grotto we soon meet to our right *the Swiss cottage*, designed by Japelli, the ground floor of which is divided into a sitting room, a stable, and a kitchen with a central, sunken fire-place. Rude wooden stairs lead up to its second floor, which contains four chambers, painted to imitate wood, fastened by nails. From the capanna Svizzera we ascend to the small chapel, which is preceded by a rude portico, and has a cinquecento marble door-frame. It was designed and painted by Caretti; and over the altar is a painting of S. Alexander, to whom it is sacred, by Bombelli. Pursuing hence our route by the rere of the theatre we soon reach the stabling, built by Caretti, which is at once indicated by the horses heads projecting from its walls. Its interiour is Gothic; and its coloured windows are by Bertini. At its further extremity is a painting of S. Anthony, the protector of beasts, and on the cieling the Eternal Father in the act of creating the animals, both executed by Caretti.

CHAPTER IV.

ROMAN BRIDGES.

Bridges
of ancient
Rome.

Ancient Rome had eight bridges, which, chronologically considered, were built in the following order, the Sublician, the Palatine, the Cestian, the Fabrician, the Janiculan, the Vatican, the Ælian and the Milvian, but which we shall describe in the order of their successive localities as follows, the Sublician, Palatine, Cestian, Fabrician, Janiculan, Vatican, Ælian and Milvian. Of these eight six only remain, the Sublician and the Vatican bridges having perished.

The Sub-
lician
bridge.

The Sublician bridge was built, as Livy informs us, by Ancus Martius about the year of Rome 114, and had been not only the first, but, for centuries, the only bridge of ancient Rome (*a*). It was of wood, as its Volscian name, *Sublicius*, implies, raised, however, on piers of solid masonry faced with blocks of travertin; and of the masonry four fragments are visible, when the Tiber is low, between the Aventine and the Ripa Grande. Ancus Martius, as we learn from Dionysius and Livy, erected the bridge to form a communication between his citadel on the Janiculum and the city, which he had extended from the Palatine to the Aventine as far as the Tiber (*b*). It had been destroyed, A.U.C. 731, by an inundation of the Tiber mentioned by Dion (*c*), perhaps the same as that recorded by Horace (*d*); but it was soon rebuilt, for Dionysius of Halicarnassus, who as he himself informs us, wrote in the year 745 of the

(*a*) Lib. I. c. 53.

(*b*) Liv. lib. 1. c. 53. Dionis.

lib. III. c. 45.

(*c*) Lib. VIII.

(*d*) Lib. 1. Ode 2.

city, that is, eight years before the Christian era, describes the bridge as still existing in his day in its pristine form: *Ἦν δὲ μια κατ' ἐκείνους τοὺς χρόνους ξυλοφρακτος, ἀνευ σιδήρου δεδεμένη ταις σανισιν αὐταῖς ἣν καὶ μέχρις ἐμοῦ τοιαύτην φυλάττουσι Ρώμαιοι*. "It was the only bridge in those times, and of wood without iron, connected by the beams themselves; and the Romans preserve it so to my time (a)." From these words of Dionysius we learn with certainty the existence as well as construction of the bridge as seen by him; but he is not equally accurate when he intimates that it had been originally built without the use of iron, as the contrary is clear from the necessity of cutting the bridge to the rear of Cocles, a necessity, which, according to Pliny, suggested the idea of *thenceforward* uniting the beams without the use of iron: "Quod in ponte Sublicio religiosum est, *posteaquam* Coclite Horatio defendente aegre revulsus est" (b). Had the bridge been of stone the defence of Cocles must have proved unavailing, a circumstance which accounts for its continuation in wood; and had its beams been joined together without the use of iron, they could have been more promptly detached, a consideration, which naturally suggested that alteration in its future construction. It was injured by an inundation in the reign of Antoninus Pius, by whom it was repaired, as is recorded by his Biographer Capitolinus (c); and that it continued of wood in the V. century we learn from Macrobius (d), after which it is occasionally mentioned as the broken bridge, *pons fractus*, in several Papal bulls, in those of Benedict. VIII. in the IX. century, and of Leo IX. in

(a) Lib. II. c. 24. (b) Lib. XXXVI. c. 15. §. 23. (c) Vit. Anton. Pii, c. 8, 9. (d) Saturn. lib. 1. c. 11.

the XI. century (*a*). A passage of Plutarch, in his Life of Numa, has led some to confound the Sublician with the Palatine bridge or the *pons Æmilius* of the Ancients; but Plutarch speaks of the stone bridge, now the *ponte rotto*, built, as we shall see, by Marcus Æmilius Lepidus and Marcus Fulvius Nobilior, Censors (*b*). After the glorious event of Cocles, an event, as Livy observes, more easily admired than believed by posterity (*c*), the bridge was deemed sacred, and given in care to a College of priests thence called *Pontiflces* (*d*), who annually, on the 15th of May, threw from this bridge thirty puppets, made of rushes, as substitutes for men, whom the Aborigines cast bound hands and feet into the Tiber as human sacrifices (*e*). Ovid informs us that the figures were thrown into the Tiber by the principal Vestal, and that the bridge was built of oak:

“ Tunc quoque priscorum virgo simulacra virorum
Mittere roboreo scirpea ponte solet. (*f*) ”

On this bridge Caius Gracchus, flying from the temple of Diana on the Aventine, where he had taken refuge, was overtaken by the opposite faction, and defended by the fidelity and valour of his friends Pomponius and Licinius, who soon fell victims to their devotedness, but not until Gracchus had time to reach the sacred grove of the Furies at the opposite side of the river, where he ordered himself to be slain by his attendant

(*a*) Ughelli, T. I. p. 118. (*b*) c. 9. The word, *quaestor*, in the text of Plutarch, must be an error of that writer or of his transcribers. *Quaestors* were employed in the collection not expenditure of the public money. (*c*) Lib. XXXV. c. 15. (*d*) Varro de Ling. Latin. lib. IV. §. 83. (*e*) Varro lib. VI. §. 4. Dionis. lib. I. c. 58. (*f*) Fast. lib. V. v. 621.

Philocrates, who next slew himself (*a*). It had been the favourite resort of beggars, attracted by the crowds that crossed it (*b*); and hence Martial, inveighing against a sarcastic poet, utters the following imprecation:

“ Erret per urbem *pontis exul* et clivi,
Interque raucos ultimus rogatores
Oret caninas canis improbi buccas (*c*) ”

The *palatine bridge*, now the *ponte Rotto* or *Broken bridge*, derives its ancient name from its vicinity to the Palatine, and its modern from its dilapidation. It must have existed A. U. C. 560, for Livy, when describing the devastation caused by the inundation of that year, says that both bridges, that is the Sublician and the Palatine, the only two then existing, were overturned by the impetuosity of the Tiber: “*Tiberis infestiore quam priore impetu inlatus urbi, duo pontes, aedificia multa maxime circa portam Flumentanam, evertit (d).*” Its piers were rebuilt, A. U. C. 573, by Marcus Æmilius Lepidus and Marcus Fulvius Nobilior, Censors (*e*), whence it is called by Juvenal *pons Æmilius (f)*; and it was finished 38 years after by the censors Scipio Africanus and Lucius Mummius, being the first bridge of stone erected in Rome (*g*). Plutarch, as we have already seen, in his Life of Numa, records its erection in the censorship of Æmilius, *Æμιλίου τιμητευοντος*, not *ταμεινοντος*, as we read in most editions, which have changed the word censor into quaestor, whereas, under the Republic, the execution of works of great public

The Pala-
tine
bridge.

(*a*) Plutarch. Vit. Gracch. c. 16. 17. (*b*) Seneca de Vita Beata, c. 25. Ovid, in Itin. v. 418. Juvenal: Sat. IV. v. 116. XIV. v. 154. (*c*) Lib. X. ep. 5. (*d*) Lib. XXXV. c. 21. (*e*) Liv. lib. XL. c. 51. (*f*) Sat. VI. v. 32. (*g*) Lib. XXXV. c. 21.

utility was confided to the censors, and the collection of the revenue to the quaestors. The Notitia calls it *pons Probi*, a proof that it was rebuilt by that emperor, about A. D. 280. It again fell in the pontificate of Greg. IX., in consequence of the inundation of 1230, and was rebuilt by that Pontiff, when it was called S. Mary's bridge, probably from the adjoining church of S. Mary of Egypt (a), a name which it retained in the XVI. century, when it was repaired by Julius III. Michelangelo was commanded by Paul III. to secure it against future casualty. Accordingly he had advanced far in the accomplishment of the work, when the Chierici di camera used their influence with Julius III. to have the work transferred to Nanni di Baccio Bigio, who began by undoing much that Michelangelo deemed necessary for its security, but which the Chierici and Baccio, in their wisdom, deemed superfluous. The bridge was promptly finished; and Vasari, in his Life of Michelangelo, relates that, when crossing it together on horseback, Buonarroto told him to ride quick as the bridge shook under them, an apprehension justified by the fact of its having fallen in the september of 1557, about four years after its hasty and injudicious restoration. It was again repaired by Matteo da Castello, in 1575, by order of Greg. XIII., as is recorded by an inscription on the spot, in which it is called, without authority of any sort, the *Senatorial* bridge. In the inundation of 1598, the greatest on record, it again fell on the 24th of december, as we now see it, and has not since been repaired. The separation of the waters of the Tiber by the island and their rapid confluence immediately above the bridge may account for its frequent disasters. The arch

(a) R. I. S. T. III. P. I. p. 578.

next the Trastevere belongs to the original Æmilian bridge, and is therefore of more than 2,000 years standing. The two adjoining arches were erected in the pontificate of Greg. XIII.; and the fragment on this side is of the time of Julius III., as is seen by his arms. From this spot we see the embouchure of the Cloaca Maxima.

The Fabrician bridge or ponte Quattro Capi The Fabrician bridge or ponte Quattro Capi spans the left branch of the Tiber at the island, and was erected A. U. C. 692, as we learn from Dion, being the oldest among the remaining ancient bridges of Rome, and the first that connected Rome with the island (a). The authority of Dion is confirmed by the inscription over the arches on the western side :

L. FABRICIVS. C. F. CVR. VIAR. FACIVNDUM
COERAVIT. EIDEMQ. PROBAVIT

Of the Lucius Fabricius mentioned in this inscription as the erector of the bridge we have bronze medals described by Vaillant and Eckhel (b), on which his name is accompanied with the initials PR, from which it appears that he had been one of the six Urban prefects left by Caesar to govern Rome, in 708, U. C., on his departure for the war in Spain; as is recorded by Dion (c); and the serpent on his medals are aptly explained, as Eckhel remarks, by his erection of this bridge, the island having been sacred to Æsculapius, whose symbol is the serpent. On the same side, over the arch next the Ghetto, is another inscription, which runs thus, in a single line :

Q. LEPIDVS. M. F. M. LOLLIVS. M. F. COS. EX. S. C. PROBAVERVNT

(a) Dion. Lib. XXXVII. c. 45. (b) Doct. Num. Vet. T. V.
p. 210. (c) Lib. XLIII. c. 23.

The Lepidus and Lollius mentioned in this inscription, as having approved of the construction of the bridge, are those whose consulship is mentioned by Horace as having recurred in his 44th year or A.U.C. 733, twenty years before the Christian era :

“ Me quater undenos sciat implevisse decembreis
Collegam Lepidum quo duxit Lollius anno (a). ”

Their approbation of the bridge dates 44 years after its erection ; and we hence learn a wise provision of the ancient Romans, by which the undertakers of public works were made responsible for their durability for the space of forty years. Of the solidity with which the bridge was built we have a proof in its duration for nearly 2,000 years, the battlements alone being modern, having been erected by Innocent XI. in 1679. It appears to have served the same suicidal purpose for the Pagan Romans as the pont Neuf in Paris occasionally does for the infidel French. Horace mentions it as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinus:

“ unde ego mira
Descripsi docilis praecepta haec tempore, quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti (b). ”

It is now commonly called the ponte Quattro Capi from the hermae of Janus Quadrifrons at its extremity near the Ghetto, which belonged to his temple in the Argiletum, described in its proper place ; and consists of

(a) Epist. lib. I. ep. XX. v. 28. (b) Lib. II. Sat. III. v. 36.

two handsome arches and an intermediate small one adorned with two Doric pilasters. It had been faced externally with travertine, and internally with tufa; and its external injuries have been repaired with bricks, its internal with travertine.

The Cestian bridge or bridge of S. Bartholomew unites the island of the Tiber with Trastevere. When and by whom the bridge was first erected we know not with absolute certainty. The other bridges and their founders are, however, ascertained beyond all doubt, and hence this must be the *pons Cestius* recorded by Victor. We have seen that the first island bridge, the *pons Fabricius*, was not erected until A.U.C. 692; and of course this bridge must be posterior to that date. On the other hand, had it been constructed by order of Augustus or his successors it would have borne the name of the emperor, not of a private individual. The period of its erection is thus confined to the interval between A. U. C. 693 and 724, the year of the death of Anthony. In that interval medals record L. CESTIUS PR that is Lucius Cestius prefect, one of the six Urban prefects left by Caesar to govern Rome A. U. C. 708, on his departure for the war in Spain, as we read in Dion (a); and it hence becomes highly probable that he is the same Cestius, who, emulating his colleague Fabricius, by whom the other island bridge had been built 16 years before, erected and gave his name to the Cestian bridge, which completed the communication with the island of the Tiber. The inscriptions found near the tomb of Caius Cestius and still preserved in the Capitoline museum name his brother Lucius Cestius; and he probably was the Cestius who built the bridge, for

The Cestian bridge or bridge of S. Bartholomew.

(a) Lib. XLIII. c. 28.

Cicero mentions the name of Caius Cestius in a letter written by him from Ephesus to his friend Atticus A. U. C. 702, about the time of the erection of the bridge. It was rebuilt, A. D. 370, by the emperors Valentinian, Valens and Gratian, as we learn from the following inscription recorded by Grüter (*a*), and still visible over the first arch under the parapet to the right: *Gratiani triumphalis principis pontem aeternitati augusti nominis consecratum in usum senatus populi que Romani ddd, nnn. Valentinianus, Valens et Gratianus, victores maximi et perennes Augusti, perfici, dedicari que jusserunt.* This inscription wants but the three first letters of the name of Gratian; and is confirmed by another repeated on two large slabs of marble opposite one another about the middle of the bridge, which also fixes the year in which the bridge was dedicated, that is the seventh of the tribuneship of the emperors Valentinian 1. and Valens, and the third of Gratian, associated to the empire by his father Valentinian. The tribunitial power of an emperor indicates the commencement of his reign; and hence the seventh year of the tribunitial power of Valentinian, proclaimed emperor by the soldiery on the 27th of February 364, falls on the 27th of January 370. Again, Gratian was declared Augustus by his father on the 24th of August 367; and hence the fourth year of his tribunitial power begins on the 24th of August 370. From this calculation it follows that the bridge was dedicated between the 27th of february and the 24th of August A. D. 370. The repeated inscription is in regular characters, save some of the initials and all the letters F, which are a little higher than the others; and each copy consists of

(a) Pag. CLX. n. 6.

eight lines, which for brevity we give in Italics: (1) *Domini nostri imperatores Caesares* (2) *Fl. Valentinianus pius, felix, maximus victor ac triumph. semper Aug. Pontif. Maximus*, (3) *Germanic. Max. Alamann. Max. Franc. Max. Gothic. Max. trib. pot. VII. imp. VI. cons. II. P. P. P. et* (4) *Fl. Valens, pius, felix, Max. victor ac triumph. semper Aug. Pontif. Maximus*, (5) *Germanic. Max. Alamann. Max. Franc. Max. Gothic. Max. trib. pot. VII. imp. VI. cons. II. P. P. P. et* (6) *Fl. Gratianus, pius, felix, Max. Victor ac triumph. semper Aug. Pontif. Maximus* (7). *Germanic. Max. Alamann. Max. Franc. Max. Gothic. Max. trib. pot. III. imp. II. cons. primum p. p.* (8) *pontem felicitis nominis Gratiani in usum Senatui ac Populi Rom. constitui dedicarique jusserunt.* From Ammianus Marcellinus we learn that the construction of the bridge was conducted under the superintendence of Symmachus, prefect of Rome in 364 and 365, according to Corsini (*a*), and dedicated by him (*b*); and with Ammianus agrees the panegyric of Gratian, published by Card. Mai, in 1815, with other fragments of the younger Symmachus. The bridge was repaired by one Benedetto, senator of Rome in the X. century, as is recorded by an inscription adjoining the large one to the right: *Benedictus Almae Urbis summ. Senator restauravit hunc pontem fere dirutum*; by Innocent XI. in 1679, as is testified by an inscription on the other island bridge; and finally, in 1834, when the small arch on the Trastevere side was partly rebuilt. The external part of the bridge is of travertine; the internal of peperino and tufa; and the battlements, originally of marble, were nearly rebuilt of brick, in the XVII

(a) *Series Praefectorum Urbis*, p. 254. (b) Ammian. Marcellin. lib. XXVII. c. 3.

century. It consists of a large central arch and two lateral smaller ones; and the external travertins are ill adjusted, as is the case with the works of Honorius, and almost all the works of the decline. It is now generally called the *ponte S. Bartolomeo* from the adjoining church dedicated to that Apostle.

The Jani-
culan
bridge or
Ponte
Sisto.

The Janiculan bridge or *Ponte Sisto* had been originally built by Marcus Aurelius Antoninus Caracalla to communicate with his gardens in Trastevere, purchased by his Father Septimius Severus when yet a private person, bequeathed by him to Geta, and inherited by the fratricide Caracalla, whence it is sometimes called the bridge of Aurelius, sometimes of Antoninus (*a*); and from it, as we read in the Acts of the Martyrs, particularly in those of S. Eusebius, of S. Calixtus and of S. Valentine, Christians condemned to suffer martyrdom by drowning were cast into the Tiber, and their bodies sometimes found near the island. Its name of Janiculan it borrowed from its proximity to the Janiculum; and that of *ponte Sisto*, the name by which it is now generally known, it received from its reerection by Sixtus IV, in 1475, after its destruction in the terrible inundation of 792, recorded by Anastasius Bibliothecarius in his Life of Adrian 4. The pontiff employed as his architect Baccio Pintelli, as we learn from Vasari in his Life of Paolo Romano and from Milizia in his Memoirs of Architects; and we have a proof of the skill of Pintelli in its duration for nearly four centuries, with no other repairs than its pavement and parapets, renewed by Clement VIII. after the awful inundation of 1598, and still bearing his arms affixed at each extremity of the bridge. The inscriptions recording its erection by Sixtus IV. and still

(*a*) Spartian, Life of S. Severus, c. 4, 9. 19.

enchased in the battlements about half way across the bridge are, to the right: *Xistus IIII. Pont. Max. ad utilitatem P. RO. peregrinaeque multitudinis ad Jubileum venturae pontem hunc, quem merito ruptum vocabant a fundamentis magna cura et impensa restituit, Xystumque suo de nomine appellari voluit;* and to the left: *MCCCCLXXV. Qui transis Xysti Quarti beneficio, Deum roga ut Pont. Optimum Maximum diu nobis salvet ac sôsпитet. Bene vale, quisquis es, ubi haec precatus fueris.* The bridge consists of four large arches of travertin, and a large central opening which the people call *l'occhialone di Ponte Sisto*.

The Vatican bridge stood between the church of S. Giovanni de' Fiorentini and the hospital of S. Spirito, where some of its substructions are still visible, when the Tiber is low. It is mentioned by Victor, a proof of its existence in the IV century; but it is passed over in silence by the Notitia, which leads to believe that it was no longer standing in the V century. Notices of it by the ancients are very rare; nor do they enable us to fix the period of its erection; but it is not improbable that it was built by Caius Caligula to form a communication with his gardens and circus, a conjecture rendered the more credible by his predilection for cruel sports, his well known passion for the erection of bridges, evidenced in those constructed by him to unite the Palatine and the Capitol, Pozzuoli and Baiae, the latter in the sea and three miles and a half in length, and by the fact that neither the Ælian nor Janiculan bridges existed in his time. Its name of Palatine it took from its contiguity to that hill; but the gratuitous name of triumphal, sometimes given it, is unsustained by authority of any sort.

The
Vatican
bridge.

The
Ælian
bridge or
bridge of
S. Angelo.

The Ælian bridge or bridge of S. Angelo, the handsomest and most commodious in Rome, was built by the emperor Publius Ælius Trajan Adrian, to form a suitable communication between the Campus Martius and his mausoleum, about the year 136 of our era, as we learn not only from Dion (*a*) and Spartian (*b*), but also from a bronze medal in the Paris museum, and another inserted by Nardini in his *Roma Antica*, on one side of which is the head of Adrian with the words, *HADRIANUS. AUG. COS. III. P. P.*, and on the other the bridge with five arches, adorned with eight columns sustaining statues, a construction which we recognise at the present day. In 1450 so great was the crowd on the bridge, returning from S. Peter's, that yielding to the pressure the battlements gave way, and 172 persons perished, drowned in the Tiber or crushed on the bridge (*c*). After this catastrophe Nicholas V. had it repaired with the addition of two expiatory chapels at its entrance, which were removed by Clement VII., in 1527, because, when forced to take refuge in the castle of S. Angelo from the armies of Charles V., he observed that the chapels protected the assailants, as we read in Vasari's *Life of Lorenzetto*. For the chapels he substituted the two statues of SS. Peter and Paul still standing at the entrance of the bridge, the S. Peter by Lorenzetto, the S. Paul by Paolo Romano. Under the statue of S. Peter, on the side of the pedestad looking towards the mausoleum, is the inscription: *Clemens VII. Pont. Max. Petro et Paulo Apostolis, Urbis Patronis, anno salutis Christianae MDXXXIII., pontificatus sui X.*; and on the opposite side: *Hinc humilibus venia*. Under the statue of

(*a*) Lib. LXIX. c. 25. (*b*) Vit. Adrian. c. 19.

(*c*) Muratori *Rerum Ital. Script.* T. III. p. 2.

S. Paul, on the side opposite the mausoleum, is the inscription: *Binis hoc loco sacellis bellica vi et parte pontis impetu fluminis disjectis ad retinend. loci religionem ornatumque has statuas substituit*; and on the opposite side: *Hinc retributio superbis*. The four inscriptions were composed by the celebrated Card. Bembo. Anciently the bridge had been decorated with pillars sustaining statues, as is represented on the Parisian medal already mentioned: the pillars have been superseded by modern pedestals supporting statues of angels bearing the instruments and emblems of the Passion, an appropriate decoration of a bridge leading directly to S. Peter's, where some of these sacred relics are preserved. The balustrades and statues were executed under the eye of Bernini in the pontificate of Clement IX.: Bernini had sculptured two statues for the bridge, which that pontiff, imbued with the taste of the time, deemed too precious to be exposed to the weather, and which now stand, as we saw, before the great altar in the church of S. Andrea delle Fratte; and the ten that now disfigure the bridge, all excelling in the most tortuous perfection of the Bernini school, were executed from his models by his pupils, except the penultimate to the left, which was sculptured by Bernini himself without the previous knowledge of the Pope, who, on discovering the pious fraud, smilingly observed to the sculptor that he wished to oblige him to order another copy. Posterity has pronounced a very different judgment on the works of Bernini; and Pasquin, with his accustomed wit, truth and epigrammatic brevity, has thus condensed his and their award:

Che canta, suona e balla;
E pur le manca una spalla.

The Pope did not live to see the repairs and decoration of this beautiful bridge completed: his modesty forbade that it should present any record of his name; but his successor, Clement X., affixed to the last pedestal to the right the following eulogistic memorial: *Clementi IX. Pont. Opt. Max, Aelio ponte ad Sancti Angeli arcem Angelorum statuis Redemptionis mysteria praeferentium exculpto et exornato, quod sine ejus titulo et insignibus opus absolvi ex animi moderatione mandaverat, Clemens X. Pont. Max., ut beneficentissimi principis memoria extaret, posuit anno MDCLXXII.*

The
Milvian
bridge.

The Milvian bridge, now *ponte Molle*, is situate about two miles outside the *porta del Popolo*, and probably derives its name of *pons Molvius*, afterwards changed into *Mulvius* and *Milvius*, now *ponte Molle*, from some member of the *Mulvian* family, by whom it was first founded, a family mentioned by *Valerius Maximus* (a), and in several inscriptions recorded by *Gruter*. *Livy* mentions it as existing 207 years before Christ (b): *Aurelius Victor* (c) and *Ammianus Marcellinus* (d), both writers of the IV. century, state that it was erected by *Marcus Æmilius Scaurus*, Censor A. U. C. 644, more than a century after the time mentioned by *Livy*; but, if they be entitled to credence on the subject, they must be understood to speak of its reerection or repairs. It consists of four large and three small arches, besides four arches between the large ones. The great arches are ancient but were often repaired: the two first present their pristine form; but the other two large ones preserve the original construction only in the lower part, and have been very ill repaired. The three small

(a) Lib. VIII. c. 1. §. 5.

(b) Lib. XXVII. c. 51.

(c) *De Viris Illustribus* c. 72. (d) Lib. XXVII. c. 3.

arches were substituted for a draw-bridge, in 1805; when the tower at the southern extremity was perforated, as we now see it, by G. Valadier, on occasion of the return of Pius VII. from Paris after his coronation of the emperor Napoleon. At the extremity on the side of Rome stand statues of the B. Virgin and S. John Nepomucene; and at the other extremity are ill executed statues of the Redeemer and the Baptist, by Francesco Mochi, separated by the public road, yet preposterously intended as a group representing the Baptism of our Lord. The bridge is mentioned by Victor and the Notitia.

The pons Milvius is associated with many interesting and important recollections. Livy informs us that, in the year B. C. 207, the citizens of Rome went in crowds to this bridge to receive the ambassadors, Lucius Veturius Philo, Publius Licinius Varius, and Quintus Cecilius Metellus, bearers of the important news of the defeat of Asdrubal near Metaurus, whose death obliged Annibal to abandon Italy, and thus decided the fortune of Rome in the second Punic war. The lieutenants of Sylla, A. U. C. 675, pitched their camp near this bridge, towards the Janiculum, to oppose Lepidus, who had resolved on rescinding the acts of Sylla after that tyrant's death (*a*). Here too had been arrested, A. U. C. 791., by the vigilance of Cicero, the Ambassadors of the Allobroges, on their return to their own country, when the treasonable dispatches, with which they were charged, furnished proof of the conspiracy of Catiline (*b*). In the dissolute times of the empire the Roman youth resorted thither for the purposes of revelry and debauch; and here, in the pursuit of these

Historical
associa-
tions.

(*a*) Florus lib. III. c. 23. (*b*) Orat-Catil. III. c. 2. Sallust. Catil. c. 44.

illicit pleasures, Nero once narrowly escaped the snares laid for his life by Cornelius Sulla, A. D. 59 (a). Six miles beyond this bridge, near the Saxa Rubra, now Prima Porta, on the Flaminian way, Constantine defeated Maxentius, A. D. 312; and the latter, flying from the field of battle, was drowned in the Tiber, when crossing it by a bridge of boats, at a short distance from the Milvian bridge (b), an event which forms the subject of Raphael's largest fresco in the stanza di Costantino; decided the destinies of Rome and the empire; and soon led to the establishment of Christianity on the ruins of Paganism. On the spot consecrated by so glorious a recollection the Christian pilgrim will naturally and willingly linger, while we briefly recall some of the particulars of that memorable and important event.

Battle of
the Saxa
Rubra:

The long and sanguinary persecutions of the early Christians had only served to display their heroism and illustrate their virtues. Their humility, their meekness, their patience, their fortitude under the most cruel torments had astonished the Pagan world: reflecting men were struck with wonder at the self-devotion, which preferred poverty to riches, humiliations and sufferings to honours and enjoyments; and the heroism, which placed its glory in the ignominy of the Cross, and hailed martyrdom as its greatest earthly boon, had won the imitation of some and excited the admiration of many. Miracles as stupendous as they were undeniable every where accompanied the progress of the Gospel. The Pagan oracles were struck dumb or gave responses declaratory of the termination of their dominion over

(a) Tacit. Annal. lib. XIII. c. 47. (b) Euseb. Vit. Const. lib. 1. c. 38. Prudent. adv. Symmach. lib. 1. de Potest. Crucis.

their deluded votaries; and despite of the most violent persecutions the Religion of the Cross was still on the advance, displaying its resistless energies in proportion to the number and magnitude of the obstacles that opposed its onward course. These divine attributes of Christianity had not escaped the enquiring mind and vigorous intellect of Constantine: he had been distinguished by his love of justice, his temperance, his chastity and other moral virtues; the pure morality and lofty inculcations of the Gospel, coupled with the blameless lives of its professors, fixed his attention and commanded his admiration; and he began to reflect that a religion capable of raising its followers above the infirmities of human nature must itself be divine. Accordingly no sooner did he become Governor of the Gallic province than he declared himself the protector of the Christians, not only forbidding their persecution but also throwing open to them the offices of the State; and his justice was rewarded with the grateful as well as dutiful fidelity of his Christian subjects. The liberality of Constantine and his consequent popularity inflamed the gloomy passions of Maxentius; and that cruel, rapacious and profligate tyrant declared war against him, vowing, in the event of his success, to exterminate the Christian name. Without waiting the approach of the enemy, Constantine, who was then on the borders of the Rhine, resolved to advance with prudent energy and carry the war into the heart of Italy. Sensible, however, of the dangers of the enterprise, and feeling the necessity of the divine interposition in his behalf, he, having fluctuated for a time between the gods of his fathers and the "Unknown God", resolved to commit himself and his cause to the God of the Christians. He therefore had frequent recourse to prayer: his Christian

soldiers fasted and prayed; and before crossing the Alps they received a heavenly intimation that their prayers were heard. He beheld in the heavens a miraculous cross of brilliant light with these words: *Εν τούτῳ Νικᾷ*, "By this conquer" a fact recorded by a contemporary historian, who declares that he had it from the emperor himself, by whom it was confirmed with the solemn sanction of an oath (a). The same historian represents Constantine setting out at the head of his forces, defeating the first, second and third army of the tyrant, and traversing almost all Italy "preceded by the saving trophy of Victory," the Labarum or imperial standard emblazoned with the vision (b), a circumstance which supposes the previous apparition of the Cross. He traversed Gaul; took Milan, and Verona; and directed his course to the Saxa Rubra on the Flaminian way, within a short distance of the Cremera, where he came in view of the forces of Maxentius, drawn up in battle array (c), their long front filling a spacious plain, and their rear flanking the Tiber. The forces of Constantine

(a) Euseb. Vit. Constant. lib. I. c. 27. to c. 40. (b) Of the Labarum or imperial banner the Biographer of Constantine has left us an accurate description. He informs us that near the extremity of the shaft of a lance sheathed in plates of gold was affixed, in a horizontal position, a small rod so as to form the exact figure of the Cross. From this transverse bar hung a small purple veil of the finest texture, interwoven with golden threads, and starred with such a profusion of the most brilliant jewels that it was quite resplendent. Above this banner rose the name of Jesus Christ, written in two characters only, the Greek X. and P. ingeniously entwined, and encircled with a golden crown, profusely gemmed. It was confided to fifty chosen men of the Imperial guards, and was always borne before the emperors when they went to battle. Euseb. Vit. Constant. lib. I. c. 24, 26. (c) Panegy. Vet. IX. 16. X. 27. Aurelius Victor.

did not exceed 40,000 soldiers, while those of the enemy were at least four times that number, and had all the resources of the Capital at their command. Constantine and his Christian soldiery again had recourse to fasting and prayer; and again did they receive the assurance of the divine protection. On the 27th of October. A. D. 312, the day before the battle, the emperor beheld at noon the same celestial apparition just above the horizon, inscribed with the same cheering motto; and in the course of the night he was further admonished in a vision to cause the celestial sign to be imprinted on the shields of his soldiery, an injunction which he promptly obeyed; and on the morning of the battle the Labarum was unfurled to the delight of the army and the dismay of the enemy. (a).

The issue of the battle was not long doubtful. The tyrant was defeated with terrible slaughter, and was pursued by his victorious competitor as far as the Tiber, in the waters of which he was overwhelmed, near the Milvian bridge. Filled with gratitude to Heaven Constantine professed himself a Christian, abolished crucifixion, and ordered the Cross, hitherto the badge of ignominy, to be thenceforward revered not only as the sacred emblem of Redemption but also as the victorious standard of the army. He had prayed, and the Cross shone resplendent in the heavens.—He had fought under its banner, and victory followed.—That victory was therefore the triumph of the Cross.

Constantine encamped on the Vatican fields, where he offered up thanksgiving at the tomb of S. Peter; and, on the morning after the battle, he entered the city in triumph. “No day since its foundation,” says an

(a) De Morte Persecut. c. 44. Zozimus lib. II. p. 86.

eye-witness of the scene, "had ever diffused through Rome a joy so well founded and so overflowing; nothing in the lengthened series of our annals is to be compared to the exultation of that triumph. True, no captive princes and generals were driven with mockeries and in fetters before the conqueror's car; but instead of these there went the Roman Senators, who had been liberated from prison. No prisoners of war were ordered to the Mamertine for execution, but men who had filled the consulship were drawn forth to the enjoyment of liberty from its recesses, where they lay condemned to death. Instead of foreign captives, the Senate and the Roman people restored to liberty adorned the procession; and instead of being enriched with spoils, the city itself was delivered from spoliation. The atrocious crimes that had so long trampled on the honour, and rioted in every excess at the cost, of the citizens, were as if dragged like captives at the chariot wheels of him who triumphed" (a). "All persons," says Eusebius, "hailed him as a redeemer, a benefactor and a deliverer, with voices that could not be silenced; but he intimated, by proclamation, that these blessings were due, not to him, but to that standard of salvation by which he had conquered (b)." "The same symbol," says Gibbon, "sanctified the arms of the soldiers; the cross glittered on their helmets, was engraved on their shields, and interwoven into their banners; and on the helmet and armour of the emperor they were composed of diamonds and precious stones, so that they sparkled and shone in the sun's rays with an enchanting brilliancy (c)." The triumph of Constantine terminated not, as hereto-

(a) Nazarn. in Paneg. apud Baron. ann. 312, n. 54. (b) Vit. Const. lib. I. c. 39. (c) Vol. II. c. 20. p. 445.

fore, in the murder of captive kings and in idolatrous sacrifices, not, as did those of Diocletian and Maximian a few years previously, amid blasphemies against Christ and cries for the blood of the Christians, but in restoring liberty to the captive, in giving thanks to the Divinity, and in planting upon the Capitol that Cross hitherto regarded with such bitter execration, and so long and cruelly persecuted by Rome. "With a loud voice, and by inscriptions," says Eusebius, "Constantine made known to all men the standard of salvation by erecting this great trophy in the midst of the imperial city, with a Latin inscription to the following effect: 'BY THIS SALUTARY SIGN, the genuine type of fortitude, I have liberated your city from the slavish yoke of the tyrant, and have freed the senate and people of Rome, restoring them to their pristine splendour and dignity' " (a).

Not to interrupt the narrative of these events we have avoided some incidental and much disputed particulars relating to the time and place of the apparition of the Cross to Constantine, on which we shall here detain the reader for a moment. *The fact of the apparition of the Cross* is placed beyond all doubt by the combined authorities of Eusebius (b), Philostorgius (c), Socrates (d), Nicephorus (e), Photius (f), Glicas (g), and Prudentius (h), all of whom agree in recording that event. By some *the place of the apparition* is said to be France, by others Italy; but the advocates of both opinions agree as to the fact. Those who claim the ho-

Where and when did the Cross appear to Constantine?

(a) Euseb. Vit. Const. lib. I. c. 40. (b) Vit. Constant. lib. I. c. 27. to 43, Ed. Cantabrig. (c) Lib. I. c. 6. (d) Lib. I. c. 2. (e) Lib. VII. c. 19. (f) Cod. 251. (g) Par. IV. Annal. (h) Lib. II. Contra Symmach.

nour for France appeal to Eusebius, who, as we said, represents Constantine as commencing his march and traversing Italy, preceded by the banner commemorative of that vision (*a*); and the testimony of Eusebius is strengthened by these lines of Prudentius:

“ Hoc signo invictus transmissis Alpibus ultor
Servitium solvit miserabile Constantinus (*b*). ”

This opinion is held by Barronius (*c*), Papebrochius (*d*), Tillemont (*e*), Mamachi (*f*), Lebeau (*g*) and others of less note. The advocates for Italy appeal to Lactantius or rather to Cecilius, who is now generally acknowledged to be the author of the work, *De morte Persecutorum*, and who describes the vision as having occurred on the eve of the battle: “Imminebat dies quo Maxentius imperium ceperat, qui est ad sextum Cal. Nov. et Quinquennalia terminabantur. Commonitus est in quiete Constantinus ut coeleste signum Dei notaret in scutis . . . Fecit ut jussus est . . . Quo signo armatus exercitus capit ferrum (*h*).” This opinion is embraced by Belluzzi (*i*), Pagi (*k*), Fabricius (*l*), all relying on the authority of Cecilius, for the corroborative Acts of the martyr Artimus are now justly deemed apochryphal. We have thus the voice of history proclaiming an appearance of the Cross at the commencement and close of Constantine’s march against Maxentius, both deemed authentic by competent critics; and in-

(*a*) Vit. Constant. Lib. I. c. 29, 30. (*b*) Lib. II. Contra Symmach. (*c*) Ann. 312. (*d*) T. V. Mensis Maii (*e*) Histor. Imperat. T. VI. (*f*) Orig. et Antiq. Christian. T. I. p. 392. (*g*) Hist. des Bas Emp. T. I. L. I. p. 89. (*h*) c. 44. (*i*) Miscell. lib. II. (*k*) Critic. in Baron. ad ann. 412. (*l*) Biblioth. Græc. T. VI. c. 3.

stead of embarrassing the question by opposing ancient authorities to ancient authorities and modern critics to modern, we have sought to reconcile the advocates of both opinions by acknowledging what they prove, that is two apparitions, one beyond and another at this side the Alps, an alternative advocated by the Ballerini brothers, critics as distinguished for their judgment as for their learning (*a*). The first vision must have occurred A. D. 311., when, as Pagi proves, the emperor commenced his march; the second took place A. D. 312, on the eve of the battle of the Milvian bridge.

But, to return to our historical narrative, with the fall of Maxentius fell paganism to rise no more, "so that those who, by the Divine assistance, had been victorious in such sort as did the Israelites of old under Moses, might have taken up the expressions of that canticle, which was sung over the destruction of Pharaoh: "We will sing unto the Lord, for he hath been magnificently glorified. The horse and his rider hath he cast into the deep (*b*). " The Church was liberated from her chains; and her captive children became free. Emerging from the catacombs her pastors came forth to proclaim "glory to God in the highest and peace on earth to men of good will". The emperor seconded their zealous labours in preaching the religion of Christ; and all that human power had heretofore exerted for the destruction of the Church was now employed to extend her influence. Edict after edict issued in favour of the Christians: stately churches, founded, embellished and endowed by Constantine, rose on every side: the nations awoke from their sleep of ages to the glad

Historical
narrative
continued.

(*a*) Opp. Noris T. VI. p. 662. Ed. Veron.

(*b*) Euseb. Vit Constant. lib. i. c. 38.

tidings of the Gospel, and opened their eyes to the Orient light that rose on their astonished visions ; and , after centuries of unexampled persecution, the Religion of Heaven walked abroad robed in truth and holiness , captivating by her unearthly beauty an admiring and regenerated world !

For a moment however a passing cloud seemed to obscure her brightness. The Roman world was now divided between Constantine and his faithless brother-in-law Licinius, who, jealous of the success of his Imperial colleague, sought the gratification of his hostility in the persecution of the Christians , A. D. 316. A war with Constantine was the consequence. Having unfurled once more the sacred Labarum and invoked the name of Christ, the emperor led the onset: Licinius was defeated ; and 30,000 of his followers fell on the field of battle. The victory was achieved at Adrianople in 324. A second battle ensued at Chalcedon, in which Licinius was worsted with a loss of 127,000 men , and he himself fell into the hands of the victor; but Constantine spared his life and sent him to Thessalonica ; nor was it until he attempted new commotions that he was condemned to death by strangulation, thus leaving the first Christian Emperor sole master of the eastern as well as of the western world.

Baptism of
Constantine.

On having beheld the miraculous Cross, Constantine resolved on embracing the religion of Christ; but the time and place of his baptism are still matters of interesting though doubtful enquiry. According to some he differed receiving that sacrament from a pious wish to be baptised in the waters of the Jordan, but finding himself overtaken by his last illness near Nicomedia , a city placed on the borders of Europe and Asia , at an equal distance between the Danube and the Euphra-

tès, he resolved no longer to delay his regeneration, and was baptised by Eusebius of Nicomedia : according to others he was baptised by the hands of S. Sylvester at Rome, A. D. 324; and the reader may be gratified by a perusal of a brief summary of the arguments and authorities in support of each opinion. — Those who contend that Constantine was baptised at Nicomedia appeal principally to the authority of Eusebius (*a*), S. Ambrose, Theodoret (*b*), Socrates, Sozomen and the Fathers of the Ariminensian Council; and among the advocates of this opinion are Tillemont (*c*), Natalis Alexander (*d*), Papebrochius (*e*), Card. Noris, Du Pin (*f*), Scultetus, Basnage, Schmid, Tinzelius, Gualter, Valesius, Mamachi, and the Abbate Palma in his epitome of Ecclesiastical history recently published at the press of the Propaganda (*g*). The advocates of the opposite opinion alledge in its support. 1. The Acts of S. Sylvester, in which the baptism of Constantine by that Pope is recorded; 2. The Acts of Pope Liberius to the same effect; 3. The Acts of a Synod held in Rome A. D. 324; 4. An edict of Constantine, in which it is supposed (*h*); 5. The authority of the Nicene Fathers, by whom Constantine is designated "most dear to God" (*i*); 6. Eusebius himself, who says that Constantine assisted at the divine sacraments, and received the Sacred Mysteries long before his death (*j*); 7. S. Jerom (*k*); 8. Zozimus (*l*); 9. The baptistery of Constantine, still attached to the Lateran

(*a*) Vit. Constant. lib. IV. c. 52. (*b*) Hist. lib. I. c. 33.

(*c*) Hist. Imperat. T. IV. (*d*) Dissertat. 23, sec. 4. (*e*) T. V.

(*f*) Biblioth. T. II. (*g*) Prælect. Hist. Eccl. T. I. P. II. c. 5.

(*h*) Concil. T. I. p. 156, Ed. Venet. (*i*) Socrat. lib. I. c. 9.

(*j*) Vit. Constant. lib. IV. c. 17, 21, 22. (*k*) Epist. 35.

(*l*) Hist. lib. I.

basilic; 10. The Venerable tradition of Rome, a tradition thus supported by public monuments. To the arguments adduced on the opposite side they reply that they are all reducible to the Life of Constantine generally ascribed to Eusebius, the authenticity of which they impugn on the following grounds. 1. The style differs from that of Eusebius in his other works. 2. It contains several passages contradicted by his other writings. 3. S. Jerom, while he professes to give a complete catalogue of the writings of Eusebius, in his work *De Scriptoribus Ecclesiasticis*, omits all mention of the *Life of Constantine*, an omission equivalent to a positive argument, when we reflect that the holy Doctor was the contemporary of Eusebius (*a*). Among the advocates of this second opinion are Card. Pole, Gabriel Bisciola, John Busaeus, Binius, Ciampini, Nicolai, Schelestrate, Baronius and Furmann (*b*).

Julian the
Apostate:
final
triumph of
Christianity.

After the death of Constantine in vain did the Apostate Julian employ his authority, his eloquence and his pen to restore the Pagan worship. His attempt to rebuild the temple of Jerusalem in order to falsify the prophecies only served to illustrate their truth. Contemporary writers have recorded the preternatural obstacles that opposed the accomplishment of the design; Ammianus Marcellinus, the Pagan secretary of Julian, informs us that "Horrible globes of fire, issuing from the foundations with frequent and reiterated attacks, rendered the place, from time to time, inaccessible to the scorched and blasted workmen; and the victorious element continuing in this manner obstinately and resolutely bent, as it were, to drive them to a distance,

(*a*) Bianchi, *Podestà della Chiesa*

(*b*) *Historia Sacra de Baptism. Constant.*

the undertaking was relinquished". The policy of Julian was also exerted to deprive the Christians of temporal honours and advantages: he prohibited them from teaching in schools: he removed the greatest part of the Christian officers from their employments in the State and army; he condemned the Christians to rebuild the Pagan temples; he banished S. Athanasius from his See of Alexandria, and encouraged the populace to insult those whom he affected to protect; but all his arts signally failed; his death A. D. 363, put an end to the last cruel persecution of the Christians; and with him died the last effort to resist the downfall of idolatry, and the permanent establishment of the Christian Faith. Thirty-one years after his death, that is A. D. 394, the Roman Senate, by a large majority, condemned the rites of Paganism: the temples raised for their celebration were abandoned or converted into Christian churches; and Christianity rose triumphant on the ruins of idolatry.—Such are the interesting and important recollections intimately associated with the memorable conflict of the Saxa Rubra, or, as it is commonly called, the battle of the Milvian bridge.

CHAP. V.

SQUARES, AND PUBLIC FOUNTAINS.

Squares
and public
fountains.

The piazze or squares of Rome, great and small, amount to 148; and the public fountains to 150, of which fifty are monumental, the others on a smaller scale. We shall notice the most conspicuous amongst them, in alphabetic order.

Piazza
Barberina,
with its
fountains.

PIAZZA BARBERINI. It adjoins the palace of the same name; and in its centre is the fountain of the Triton, erected by Bernini, by order of Urban VIII., who added 300 ounces of water to the acqua Felice, of which he assigned a portion to this fountain. Beneath are four inverted dolphins, sustaining with their tails a large open sea shell: between them are the arms of the pontiff; and from the centre of the shell issues the grotesque form of a Triton, holding, with uplift hands, a rude trumpet which he blows, thus sending up a stream of water, which descends on the expanded shell and thence into the basin below.

In this same piazza, at the corner of the via Felice, Bernini erected, by order of the same pontiff, a smaller fountain, consisting of a shell of lunar marble, into which the water spouted from three bees, part of the Barberini arms; and on the uplifted cover of the shell is an inscription recording the construction of the fountain in 1744.

Piazza of
the Bocca
della Ve-
rità, with
its foun-
tain

PIAZZA DELLA BOCCA DELLA VERITÀ. This piazza adjoins the church from which it takes its denomination and also the temple of Vesta; and in its centre is a fountain of the same name, erected by Cle-

ment XI., Albani, after the design of Carlo Bizzaccheri, and consisting of an octagonal vase of travertin, in the centre of which rises, on a group of rocks, two huge Tritons of travertin, whose tails are intertwined on the mass, and who bear on their shoulders two united open shells, in the centre between which rise three mounts, part of the Albani arms, from the highest of which squirts the water of the acqua Felice, which descends first into the shells and next into the vase beneath. The tritons are by Fran. Moratti.

PIAZZA COLONNA. This is one of the most regular, handsome and spacious squares in Rome, and derives its name from the column of Antoninus in its centre. It is enclosed on the east by the palace of prince Piombino, on the west by the post-office, on the north by the Chigi palace and on the south by the Nicolini palace. The post-office has been recently put into repair by the architect Camporese; and has been adorned with a portico of fluted Ionic columns, found for the most part in Roman Veii, as is recorded by the inscription on its façade between the French and Italian clocks. Its fountain was erected by Gregory XIII. after the designs of Giacomo della Porta, save its dolphins, which are an improvement made by order of Leo XII. Its beautiful vase is composed of several pieces of porta santa; and its water, which is the acqua Vergine, spouts from the mouths of the four dolphins.

Piazza Colonna,
with its
fountains.

PIAZZA FARNESE. This handsome square opens in front of the palace from which it takes its name; and is adorned with two twin fountains, erected, in the XVII. century, by Card. Edward Farnese after the designs of Girolamo Rainaldi. Their principal beauty consists in their two magnificent urns of Egyptian granite, each of one piece twelve feet and a half in length by two feet

Piazza Farnese,
with its
fountains.

and a half in height, found in the baths of Caracalla, one by Paul II., the other by Paul III., as we learn from Flaminius Vacca (a). They are both supplied from the Pauline water.

Fountain
of Trevi.

PIAZZA DI FONTANA DI TREVI. This narrow little square, which should rather be called a street, is opposite the noble fountain from which it takes its name, and which is the principal fountain of the acqua Vergine. The fountain was designed and begun by Nich. Salvi under Clem. XII., in 1735, continued by Benedict XIV., and completed by Clement XIII., in 1762. It rises at the southern extremity of the palazzo Poli, now Piombino, which is here faced with travertin, and adorned in the centre with four travertin columns and as many pilasters, of the Corinthian order, and at the extremities with six pilasters and two half pilasters of the same order and material, all supporting an architrave with frieze and cornice, above which is an attic, surmounted in the centre by a balustrade. Between the pilasters, at each extremity, are two ranges of windows, lighting the corresponding chambers of the palace; and between the columns are three niches, two lateral square ones and a central semicircular one, which is adorned with four Ionic columns sustaining a semicircular architrave. In the curve niche is a colossal statue of white marble, standing erect on a car apparently composed of large sea shells, and drawn by marine horses led by Tritons, one of whom sounds with swollen cheeks his clanging trumpet as the god of Ocean issues from his palace mid the roar of waters, advanceing majestically among the precipitous rocks that would in vain obstruct his onward course. The water forms several currents

(a) Memor. di Rom. n. 23.

*G. Cortesi inc.*

FONTANA DELL' ACQUA DI TREVÌ



G. Cottafavi inc.

VEDUTA DELLA PIAZZA NAVONA.

and salient springs; but beneath the feet of the briny god flows a copious stream, which, expanding into a smooth limpid sheet, descends by three gentle falls in three unbroken, pellucid, semicircular veils, the last and largest of which is of unrivaled beauty, into the vast marble basin below. The colossal statue of Neptune, the marine horses and the tritons are by Pietro Bracci: the statues on the sides, representing one Abundance, the other Health, are by Philip Valle: the basrelief above to the right, representing the young female pointing out the source of the water to the soldiers, is by A. Bergondi; and the other to the left, representing Agrippa giving orders for the construction of the aqueduct, by which the water is still conveyed, is by G. Grossi, Four statues of travertin, representing Winter with a cornucopia, Summer with ears of corn, Autumn with grapes, and Spring with flowers, decorate the attic, which is surmounted with the arms of Innocent XII. The castellum of the aqueduct is to the east of the fountain; and the aqueduct itself will be found described in its proper place.

PIAZZA NAVONA. This is one of the largest squares in Rome; and, occupying as it does the area of the circus of Alexander, on the arches of which the houses are built, as may be seen in the subterranean chapel of S. Agnes, it still preserves the form of the circus, being an oblong square, nearly rectilinear at one extremity and curvilinear at the other. Its name of piazza Navona is probably derived from the contests that may have continued to take place there to a late period, and not, as the antiquaries of the XV. and XVI. centuries thought, from its having been a circus agonalis, of which we find no trace among the circuses of Rome in the pages of any ancient writer. It is adorned

Piazza Navona,
with its
fountains.

with three fountains, the principal one of which stands opposite the church of S. Agnes, and was erected by Gregory XIII. after the designs of Bernini. It forms a circular basin 78 feet in circumference, in the centre of which is a mass of rock 26 feet and a half high, perforated at the four sides so as to be divided beneath into four parts, thus representing the four quarters of the globe, on which are seated four colossal river gods, the Danube for Europe, the Ganges for Asia, the Nile for Africa, and the Rio della Plata for America. The Danube is in the act of admiring the obelisk brought from the circus of Romulus to adorn the fountain, as described in its proper place; and in the water beneath is a monster called the *Tatú*, which receives into its mouth and carries off the superfluous water. The Ganges has an oar to denote the immensity of its navigable waters. The Nile lifts with the left hand a veil, which denotes the obscurity in which Africa has long been enveloped; and between the two last figures are a palm tree, and a lion about to slake his thirst. Finally, the Plate, above which is a large serpent, looks towards the church of S. Agnes, and with one hand uplifted, recoils as if in terror lest the cupola should fall, a ludicrous expression of Bernini's contempt of the work of his rival Borromini. Under the figure are some coins to denote the rich ores of America: still lower down is a dragon; and between the Plate and the Danube is a horse. The artificial mass of rock is by Bernini, who also sculptured the lion and half the horse; and the other half of the horse is by Morelli. The Danube is by Andrea Lombardo; the Ganges, by Mons. Adam; the Nile, by Fancelli; and the Plate, by F. Baratta, scholars of Bernini. The fountain is imposing by its massiveness and the obelisk by which it is crowned; but as a work of art it

is below criticism. The four great rivers are caricatured by the four streamlets that are here supposed to represent them: the river gods exhibit the tortuous style, that characterises and degrades the Bernini school; and the basin in which the four great rivers are lost, being intended to represent the Ocean, is a happy illustration of the bathos.

The second fountain, at the southern extremity of the piazza, is that of the Tritons, constructed under Greg. XIII., save the statue of the Æthiopian in the centre, executed by Bernini, by order of Innocent X. The fountain consists of a spacious basin of white marble, with a similar vase of *porta santa* in its centre, on the margin of which are four heads of marine monsters pouring water into the basin, flanked each by two dolphins, eagles and dragons alternately, to the rere pouring water into the vase. Four Tritons seated on a shell send each two small streams through two trumpets; and in the centre is the statue of the Æthiopian, standing on a marine shell, and holding a dolphin by the tail, which, passing its head between his legs, pours out water in form of a fan. The heads of the marine monsters, dolphins, eagles and dragons are by some of the best artists of the XVI. century, by Sarzana, Vacca, Silla Longo, and Landini.

The third fountain, at the northern extremity of the square, was also erected by order of Gregory XIII., and is similar in construction to this, save that it is unadorned with statues. Between it and the great fountain is a water trough, consisting of an ancient Pentellic vase, found near the Cancelleria.

This square is used as an every day fruit and vegetable market, and on wednesdays as a general market. It is in part flooded on saturdays and sundays in Au-

gust, when the Romans delight to drive in vehicles and on horseback through its cooling waters.

PIAZZA DI S. PIETRO IN VATICANO, See S. Peter's.

**Piazza del
Popolo; its
fountains.**

PIAZZA DEL POPOLO. This piazza adjoins the porta del Popolo, by which travellers enter the city from the Florence side, and is by far the handsomest entrance into Rome. Its elliptical area is flanked to the left, on entering, by the Augustinian church and convent of S. Maria del Popolo, to the right by the custom-house office, the exposition halls of the fine arts, and the barracks of the carabinieri, all erected by the Cav. Valadier. Of the opposite buildings, like small palaces, both of similar construction, that to the left is the hotel Meloni, the property of prince Torlonia; and that to the right belongs to Clemente Lovatti, both elegant edifices built by Valadier. Between them rise the two twin churches of S. Maria de'miracoli, to the right, and S. Maria di Monte Santo, to the left, both adorned with handsome porticos and pretty domes. In the centre of the piazza rises the obelisk brought by Augustus from Heliopolis, and described in its proper place; and at the four corners of the steps on which it rises are four fountains erected by order of Leo XII. after the designs of Valadier, each consisting of a circular basin of travertin, into which a marble lion, sculptured in the Egyptian style, and couchant on an oblong pyramidal basement, formed by seven steps, pours through a tube in its mouth a fan-like stream of clear water. The two other fountains at the eastern and western sides of the piazza are also after the designs of Valadier. That on the side of the Pincian consists of a large, semicircular basin, in which rises, on a pedestal and stem, a vast travertin shell, above which projects from

the wall of enclosure a small marble vase, which receives the water through the wall and pours it into the subjacent shell, from which it descends in numerous rills into the basin below. The wall to the rear of the fountain is decorated at each extremity with two dolphins, whose erect tails entwine, and in the centre with a colossal statue of Rome, accoutred in cuirass, mantle, helmet, lance and shield; at the sides of Rome are the recumbent, meditative colossal statues of the Tiber and Anio; and in a sort of cave beneath Rome are the twin brothers, Romulus and Remus, in allusion to the origin of the Eternal City. Similar to this is the lateral fountain to the west, save in the statues by which it is adorned. The dolphins at the extremities of the wall to its rear are the same; but in the centre stands Neptune, holding his trident in his right hand; and at his sides are two large dolphins led by Tritons, that to the right obedient to his leader, who blows a rude trumpet, but that to the left somewhat restive, and therefore held by the jaw by his keeper, who menaces him with a bludgeon. The statues of both fountains were designed by Valadier and executed by Giovanni Ceccarini. The four marble statues, standing on the four extremities of the curve lateral walls of enclosure, represent the four Seasons, and are, to the right on entering, Winter, by Bainsi, and Autumn by Stocchi; and, to the left, Spring, by Gnaccarini, and Summer, by Laboureur, all living artists. The intermediate extent of wall is adorned with marble lions, sculptured in the Egyptian style. The two gates to the left give access to the Pincian; and those to the right, to the barracks already mentioned, and to some unsightly edifices, which are concealed from the view by a cypress plantation. Three streets branch off from the piazza: the middle one, which runs in the same direc-

tion as the ancient via Lata or Flaminian way, is the *Corso*, the high street of modern Rome, narrow but handsome: the street on the right, the *Ripetta*, leads to the banks of the Tiber; and that on the left, the *Babuino*, to the piazza di Spagna, the quarter of the principal hotels. The *Corso* runs nearly through the centre of the modern city; and by it the traveller, if not provided with a *lascia-passare*, is obliged to proceed from the piazza to the custom-house, the first noble remnant of antiquity, which will meet his eye.

Piazza del
Quirinale;
its fountain.

PIAZZA DEL QUIRINALE. It occupies the summit of the Quirinal, and is better known as monte cavallo, so called from the statues of Castor and Pollux reining in their horses, on its summit. It is enclosed by the Pope's palace, the Consulta, the Rospigliosi palace, the military quarters and the Pope's stables, the last commenced under Innocent XIII. by Alessandro Specchi, and terminated under Clement XIII. by the Cav. Fuga. In its centre is a handsome fountain, consisting of an ancient circular basin of red granite, brought from the Forum by order of Pius VII., and placed here on its ancient stem. It stands in a larger one of travertin erected by Stern, and nearly on a level with the pavement; and in its centre rushes forth a jet d'eau of no considerable height but of considerable volume, which descends first into the ancient basin and thence into the larger one below.

Groups of
Castor and
Pollux.

To its rear, on three large and lofty pedestals, rise the famous equestrian groups of Castor and Pollux, and, between them, one of the obelisks found near the mausoleum of Augustus and described in its proper place. The groups of Castor and Pollux guiding their horses are the works of Phidias and Praxiteles, according to the Latin inscriptions on the pedestals, which are not

later than the time of Constantine. Canova and Flaxman entertained no doubt of their Greek origin, and admired them for their correct anatomy and noble action. Canova often visited them with enthusiastic admiration, pronouncing them "sublime canons of the arts(*a*)"; and of them Flaxman says: "The colossal statues on Monte Cavallo we may fairly presume to be the works of Phidias and Praxiteles, as inscribed on their pedestals, because the animated character and style of sculpture seems peculiar to the age in which these sculptors lived; and because in the frieze of the Parthenon there is a young hero governing a horse, which bears so strong a resemblance to these groups, that it would be difficult to believe it was not a first idea for them by one of those artists. (*b*)". Those of Phidias are characterised by strength; those of Praxiteles, by beauty.

PIAZZA DI SPAGNA. This is one of the largest squares in Rome, and takes its name from the palace of the Spanish embassy, which adorns it. At its southern extremity stands the imposing edifice of the Propaganda: on its eastern side are the piazza Mignanelli; in which is the Banca Romana, and the scalinata or flights of steps leading up from it to the Trinità de' Monti, begun by Innocent XIII., from the designs of Alessandro Specchi, and finished by Francesco de Sanctis, in the pontificate of Benedict XIII.; and the remainder of its area is enclosed with hotels and well built private houses. In its centre is the fountain of the Barcaccia, erected by Urban VIII., after the designs of Bernini, in form of a boat with a get in its centre and two at its stem and stern. The branch of the acqua Ver-

Piazza di Spagna, its fountain.

(*a*) Missirini, *Vita di Canova*, lib. 1. c. 3. p. 33. ed. Rom.

(*b*) Lecture III.

gine by which the fountain is supplied is modern; and the low level of the water at this point accounts for that of the fountain. The boat is supposed to float in a large basin, into which the water flows at either end from the mouth of a canon, a conceit of Bernini's, which suggested to Urban VIII. the following distich:

*Bellica pontificum non fundit machina flammam,
Sed dulcem, belli qua perit ignis, aquam.*

**Piazza
Tarta-
rughe; its
fountain.**

PIAZZA TARTARUGHE. This small square adjoins the street added to the Ghetto by Leo XII., and is so called from the fountain in its centre, consisting of a small circular basin of nero antico, from which four bronze tortoises are drinking, and which rests on a stem of paonazzetto, in form of an ancient vase, on which are seated four undraped bronze figures of youths, in singularly graceful attitudes, each sustaining with one hand one of the tortoises, and pressing with one foot the head of a bronze dolphin, which pours from its mouth a streamlet of water into a shell of Africano, whence it finds its way into the marble basin below, which also receives through four small tubes the tributary waters of the small basin that crowns the summit. This pretty fountain was erected, in 1585, by the Roman Magistracy, after the designs of Giacomo della Porta.

**Piazza di
Termini;
its foun-
tain.**

PIAZZA DI TERMINI. It is a double square, the larger one being enclosed by the church of S. Mariadegli Angeli, the houses of refuge and correction, the entrance to the villa Massimo, and the ruins of the baths of Diocletian, and the smaller, by the via di porta Pia and the fountain of Termini, so called, as is also the piazza, from its proximity to the *thermae* or baths. It



G. Cottafavi inv.

FONTANA DELL'ACQUA FELICE

was erected by the Cav. D. Fontana by order of Sixtus V.; is built of travertin; and presents in front three niches with four Ionic columns, two of cipollino and two of bigio brecciato, with a very high and heavy attic. In the three niches are three channels, through which issue three copious currents, that fall into three basins beneath, outside which are three other basins, adorned with four lions of white marble, which spout into them four small streams of water, and which have succeeded to four ancient Egyptian lions, two of porphyry, which stood in the piazza of the pantheon and are supposed to have belonged to the mausoleum of Agrippa, and two of statuary marble, which stood at the sides of the gate of S. John, whence they were taken by order of Sixtus V., the four since removed to the Egyptian museum by order of Gregory XVI. The lateral niche to the right contains a relief of Gideon, who is testing his best soldiers by their manner of drinking, by Flaminio Vacca; and that to the left represents Aaron conducting the people to drink, by Gio. Battista della Porta, who has fallen into the anachronism of representing him in sacerdotal robes, before the institution of the priesthood. In the central niche stands a semicolossal statue of Moses after having caused water to issue from the rock, by Prospero Bresciano, who too has fallen into the double error of representing Moses with the Tables of the Law in his left hand, and rays issuing from his head before he had ascended mount Sinai. This clumsy figure is far too short for its breadth, and brought such unqualified censure on the sculptor, who had been previously a man of great promise as an artist, that, as Baglioni informs us, he fell into a deep melancholy, which soon brought him to a premature grave. On the attic is an inscription recording the conveyance to Rome

of the acqua Felice, by Sixtus V.; on the two extremities of the Attic stand two small modern obelisks, between which, to the rear, is a sort of pediment, with the arms of the Pontiff sustained by two angels; and above the pediment rises a small pedestal, sustaining three mounts, part of the arms of Sixtus V., which are crowned by a metallic cross. To the left of the fountain, over the door of its castellum, is an inscription recording a new distribution of the acqua Felice, made, in 1835, by the reigning Pontiff, Gregory XVI.

The Pauline fountain.

FOUNTAIN OF THE ACQUA PAOLA. This abundant and imposing fountain is beautifully situated on the summit of the Janiculum, a little above the church of S. Pietro in Montorio, and is the principal outlet of the Pauline water. It was constructed by Paul V., in 1612, from the designs of Fontana; and its front is all built of travertine, and adorned with six Ionic columns, raised on too slender and lofty pedestals, four of red and two of gray granite, sustaining an entablature, on the frieze of which is the inscription: ANNO. DOMINI. MDCXII. PONTIFICATUS. SUI. SEPTIMO. Above the entablature rises an attic, at the extremities of which are two dragons, part of the armorial bearings of Paul V.; and in the centre is the inscription:

PAVLVS. QVINTVS. PONTIFEX. MAXIMVS
 AQVAM. IN. AGRO. BRACCIANENSI
 SALVBERRIMIS. E. FONTIBVS. COLLECTAM
 VETERIBVS. AQVAE. ALSIETINAE. DVCTIBVS. RESTITVTIS
 NOVISQVE. ADDITIS
 XXXV. AB. MILLIARIO. DVXIT

On the attic rises an arched niche, adorned at the sides with eagles, and containing the Pope's arms supported



FONTANA DELL'ACQUA PAOLA

by two winged genii; and the niche is surmounted by a pretty metallic cross. The water pours from two small lateral and three large central niches, placed between the columns. The three large ones discharge three floods of salubrious and refreshing water first into three shells and thence into the vast marble basin below, built from the ruins of the forum of Nerva; and in the two small niches are two dragons, each of which pours into the same basin a stream of water. In the central niche is an inscription recording the enlargement of the basin, the repairs of the terrace and erection of its parapet, and the augmentation of the supply of water, by Alexander VIII. in 1641. The view from this fountain over Rome, the campagna and the amphitheatre of hills that enclose it is truly magnificent.

FOUNTAIN OF THE PONTE SISTO. It is placed opposite the via Giulia, near the bridge from which it takes its name, and was erected by Paul V. after the designs of Giovanni Fontana. It consists of an arched niche, adorned with two Ionic columns of marmo venato, supporting an architrave, which is crowned by a broken pediment, in which is an inscription recording the erection of the fountain in 1613. The principal mass of water rushes from an aperture in the niche into a shell, whence it pours in thick volume into the basin below. Affixed externally to the pedestals are two dragons in relief, from the mouths of which are propelled two vigorous streams, which cross each other before they descend into the basin, producing a pleasing effect; and at the sides of the dragons are two lions' heads, pouring from their mouths two other streams into the same basin. The water comes from the Pauline fountain, of which there is a good view from this spot, and is conveyed over the arches of the bridge.

Fountain
of the
Ponte
Sisto.

The Quat-
tro Fon-
tane.

QUATTRO FONTANE. These four fountains adorn the convergency of four streets, one conducting to Monte Cavallo, the other to the Piazza Barberina and via Felice, the third, to the porta Pia, and the fourth, to S. Mary Major's. They were erected, by order of Sixtus V., that towards the palazzo Barberini after the designs of Pietro Berettini da Cortona, the other three by Domenico Fontana, and are adorned with four semicolossal recumbent statues of travertin, near which the water pours from small tubes into the four travertin basins below. The statue in the niche towards the Barberini palace represents Fidelity: it holds in its left hand a small pear branch with its fruit, alluding to the arms of Sixtus V., *Peretti*, to which also belong the three mounts on which rests the right arm, near which is a dog, the emblem of fidelity. The statue in the niche under the Trugli palace represents Fortitude, and rests on a lion from the mouth of which issues the water; and to the rear are a palm tree and an ostrich, emblems of the same virtue. The third statue, in the niche at the corner of S. Carlino, behind which grows an oak, is said to represent the Anio; and the fourth, in the niche adjoining the palazzo Albani, with canes growing behind it, is said to represent the Tiber. The situation of these statues is highly favourable to effect; but, besides having been partially mutilated, they do not exceed mediocrity; and the supply of water is very inconsiderable, particularly when we reflect that two of the streamlets represent the Tiber and the Anio!

CHAP. VI.

THE OBELISKS OF ROME.

Of all the cities of the world Rome alone boasts Obelisks. the obelisks of Egypt; and in Rome alone do these interesting monuments of past ages form appropriate ornaments, connecting the beauty of the modern with the power and magnificence of the ancient city. Originally destined to perpetuate the memory of Egyptian kings, they were brought hither to eternize the victories and the conquests of Roman emperors, were overthrown by invading Barbarians, Pagan and Christian, and have been re-erected to the embellishment of modern Rome and the glory of her Pontiffs. They are everlasting records not only of the wealth and power but also of the enterprise and mechanical skill of the Ancients. In modern times so arduous does the undertaking appear and so great the difficulties attending it that simply to raise them has been deemed no ordinary triumph of art; in remote ages these mighty masses were hewn from the living rock, conveyed from the quarry to their distant destinations, erected throughout the land, and subsequently transported from the remote regions of Upper and Lower Egypt to grace the ancient capitol of the world! The number that adorned ancient Rome it were difficult to determine: twelve are now standing within the city walls; and it is probable that others remain to be discovered in future excavations. In the increasing order of their relative heights the obelisks of modern Rome stand thus: Villa Mattei; Minerva; Rotonda; Pincio; Trinità de' Monti; Quirinal; S. Mary Major's; Piazza Navona; Monte Citorio; Popolo; Vatican; and Lateran. In the chronological order of their erection on their

present sites they rank thus; Villa Mattei, erected by Ciriaco Mattei in 1582; Vatican, by Sixtus V. in 1586.; S. Mary Major's, by Sixtus V. in 1587; S. John Lateran's, by Sixtus V. in 1588; piazza del Popolo, by Sixtus V. in 1589; piazza Navona, by Innocent X. in 1651; Minerva, by Alexander VII. in 1667; Pantheon, by Clement XI. in 1711; Monte Cavallo, by Pius VI. in 1786; Trinità de' Monti, by Pius VI. in 1789; Monte Citorio, by Pius VI. in 1792; and Monte Pincio, by Pius VII. in 1822. We shall describe them in alphabetical order.

The Lateran obelisk.

LATERAN OBELISK. This monolith is the largest, the most ancient and the best sculptured of the obelisks; and the last that was transported to Rome. It was commenced by Thutmés IV., the Moeris of the Greeks, who succeeded to the throne of Egypt about 1740 years B. C., and was terminated and probably elevated by his grandson Thutmés V. Accordingly on the four square compartments of the pyramidal point of the needle are figures of the god Ammon and Thutmés IV., the former clasping the hand of the latter and presenting him with the handled cross, the emblem of life (a), an hypotyposis equivalent to our festive and loyal acclamation of *God save the king*. Ammon wears the red crown of upper Egypt, and Thutmés the mitre called Phtah-Sokaris. In the next four compartments, on what may be called the capital of the shaft, the god is seated; the king, kneeling before him, suppliantly presents him with libations in

(a) Sozomen informs us that the cross had been a conspicuous object on the walls of the temple of Serapis at Alexandria, destroyed by order of Theodosius II. *Hist. Eccles. lib. VII. c. 15.*; and Letronne notices several Christian crosses found in the island of Philae, of the same form as this hieroglyphic. *Materiaux pour l'histoire du Christianisme en Egypt, en Nubie et en Abyssini.*

small wine vases; and here Ammon wears the white crown of Upper Egypt. The obelisk remained in its original position before the great temple of Thebes until the time of Constantine, by whom it was designed to adorn his new capital. It was accordingly floated down the Nile from Heliopolis to Alexandria; but the death of Constantine suspended the execution of his purpose; and the obelisk was destined by his son and successor to adorn the ancient capital of the empire. A vessel of uncommon size and strength was dispatched to convey the enormous mass of red granite from the banks of the Nile to those of the Tiber; and it was landed within three miles of Rome, nearly at the point where the *Aquae Salviae* enter the Tiber, beyond S. Paul's, whence it was conveyed by land on a frame set on rollers, passing through the Ostian gate, now the gate of S. Paul's, to its destination on the spina of the Circus Maximus, A. D. 357 (*a*). Originally it had been 110 feet high; but three feet, injured by fire, were cut from its lower extremity and employed with the ancient pedestal in its repairs. It is still however the highest obelisk not only in Rome but in the World. It lay in the Circus Maximus broken in three pieces until removed by order of Sixtus V., who employed Fontana, in 1588, to erect it in its present position. Its standing height reaches about 150 feet: its shaft weighs 440 tons; and its removal and re-erection cost the sum of 24,716 Roman crowns besides the employment of 2858lbs of bronze (*b*).

(*a*) Amnian. Marcellin. lib. XVII. c. 4. (*b*) Fca, *Miscellanea*
T. II. p. 4.

The inscriptions on its original pedestal are preserved by Gruter (*a*), and are as follows:

On the side turned towards the east:

SED . GRAVIOR . DIVVM . TANGEBAT . CVRA . VEHENDI
QVOD . NVLLO . INGENIO . NISQVE . MANQVE . MOVERI
CAVCASEAM . MOLEM . DISCVRRENS . FAMA . MONEBAT
AT . DOMINVS . MUNDI . CONSTANTIVS . OMNIA . FRETVS
CEDERE . VIRTVTI . TERRIS . INCEDERE . IVSSIT
HAVT . PARTEM . EXIGVAM . MONTIS . PONTOQ . TVMENTI

On that towards the west:

NVNC . VELVTI . RVRSVS . *ryfis* . AVVLSA . METALLIS
EMICVIT . PVLSATQ . POLOS . HAEC . GLORIA . DVDVM
AVCTORI . SERVATA . SVO . CVM . CAEDE . TYRANNI
REDDITVR . ATQVE . ADITV . *romae* . VIRTVTE . REPERTO
VICTOR . OVANS . VRBIQVE . *locat* . *sublime* . TROPAEVM
PRINCIPIS . ET . MVNVS . CONDIGNIS . *vsque* . TRIVMFIS

On that towards the north:

CREDIDIT . ET PLACIDO . *vexerunt* . *aequora* . FLVCTV
LITVS . AD . HESPERIVM . *tiberi* . MIRANTE . CARINAM
INTEREA . ROMAM . TAPORO . VASTANTE . TYRANNO
AVGVSTI IACVIT . DONVM . STDIVMQVE . LOCANDI
NON FASTV . SPRETI . SED . QVOD . NON . CREDERET . VLLVS
TANTAE . MOLIS . OPVS . SVPERAS . CONSVRGERE . IN . AVRAS

On that towards the south:

PATRIS . OPVS . MVNVSQVE . *svom* . TIBI . ROMA . DICAVIT
AVGVSTVS . *toto* . CONSTANTIVS . ORBE . RECEPTO
ET . QVOD . NVLLA . TVLIT . TELLVS . NEC . VIDERAT . AETAS
CONDIDIT . VT . CLARIS . EXAEQUET . DONA . TRIVMFIS
HOC . DECVS . ORNATVM . GENITOR . COGNOMINIS . VRBEM
ESSE . VOLENS . CAESA . THEBIS . DE . RVPE . REVELLIT

(*a*) p. 186. 3.

From these inscriptions we learn that, contrary to what is asserted by Ammianus Marcellinus (a), the obelisk had been intended by Constantine, as we said, to adorn not Rome but Constantinople, and that it reached the ancient capital when it was governed by the tyrant Maxentius, who died A. D. 353, and whom the inscription designates by the contemptuous appellation of Taporus.

Zoega, in his celebrated work *De Origine et Usu obeliscorum*, has left us an historical account of the Roman obelisks, without however having attempted the interpretation of their hieroglyphics. This very laborious task was undertaken by Champollion, who was furnished with engravings of them, executed by order of Leo XII. of illustrious memory; but his death in 1832 prevented the execution of the work, which it appears he had not even commenced. His friend the Cav. Rossellini of Pisa was next requested to undertake the task; but being busily occupied in the publication of his work on the monuments of Egypt and Nubia, he wrote to Father Ungarelli of the Congregation of Barnabites, requesting him to interpret the hieroglyphics and promising to add explanatory notes. My friend Father Ungarelli had studied hieroglyphics under Champollion and Rossellini; but his modesty declined the undertaking, until his reluctance was overcome by the importunity of Card. Lambruschini, formerly of the same Congregation and now Secretary of State to his Holiness Greg. XVI. He accomplished the arduous labour in the short space of two years and a half, adding the interpretation of the obelisks of Beneventum and Urbino, together with his own notes and those of Rossellini, all of which he published at Rome, in 1842, under

Zoega,
Champol-
lion, Ros-
sellini,
and Father
Ungarelli.

(a) Lib. XVII. c. 4.

the title of *Interpetratio obeliscorum urbis*. The inscriptions begin at the summit, are read from right to left, and consist for the most part of pompous and iterated eulogies of the gods and kings of Egypt to whom they relate, announced in all the turgidity of eastern hyperbole. To gratify the curiosity without perhaps fatiguing the patience of the Reader, we shall confine ourselves to the translation of the hieroglyphics of the obelisk before us, referring for the others to the learned work of Father Ungarelli already mentioned, which contains the hieroglyphics themselves and their version by him into the demotic idiom of Egypt and into the Latin language.

Transla-
tion of the
hierogly-
phics.

“The Sun most potent governing the Universe, joyous in his kingdom like the sun in heaven. Horus resplendent, distributing dominations, whose vigilance reacheth from south to north. Thutmés (IV), well deserving of Egypt, the aggrandiser of Thebes, who is called the Sun consolidating the world, grateful for having been made the giver of life, dedicated a structure which is to last for ever, an excellent obelisk, mounting to the heavens, a shrine to the honour of Ammon-the-Sun his father, who ruleth both Egypts. Horus the first-born, the friend of the Sun, ruling in the southern land, who governeth both Egypts with the sway of justice, dear to all. Horus resplendent, the Sun consolidating the world, called Moeris, who by his councils defendeth the edifices of the city of Ammon. These and other exploits of Thutmés (IV), the ruler of Egypt and of the western region, the giver of life, surpass the achievements of the world in former days. Hars-phré the strong, the friend of the Sun, the Lord of Upper and Lower Egypt, the Great Spirit animating the whole world; Horus resplendent, excelling in strength, struck

the Lybians; the king is called the Sun consolidating the world, the son of Ammon, of his race, born of the goddess Mut to be the light of Lower Egypt, gifted with fine limbs, in which the goddess Mut rejoiceth much, Pharaoh Thutmés (IV), the foundation of the world, the friend of Ammon-Sun, lord of the thrones of all Egypt, the giver of life, like unto the Sun. The pre-potent Sun, who standeth in truth, king, the Sun consolidating the world, who by the temples of Thebes giveth glory to Ammon shining in his star. Ammon in turn rendereth him worthy to rule, and his heart rejoiceth because of the edifices of the king his son ruling joyously and loving him because by his gift he hath been made partaker of the divine stability and virtue. This is the lord, who imparteth joy to two solemn assemblies. the son of the Sun Thutmes (IV.), the foundation of the world. The king lord doing all things, the Sun the strength of the lands called the son of the Sun, whom Ammon loveth. Having triumphed he erected as ornaments two excellent obelisks, large and the principal, to the honour of his grand-father the king, who was hailed the Sun consolidating the world... This obelisk of (Syenite) stone...in the year of the period of joy XXXV....to the south of Thebes, which his grand-father had decreed to be erected, I his son placed on its base. The son of the Sun Thutmes (V.), the Ruler of Rulers, by whom the land of Egypt hath been embellished with an obelisk shining with purest gold, and other great works in the land of Thebes, after the victories won in the name of his divine father the beneficent, who is called the Sun consolidating the world. The work of the king, the lord of both Egypts, the Sun the protection of the world, Moeris, that the name of his grand-father may remain for ever in the city of Ammon, the

son of the Sun Thutmes (V.), the ruler of rulers, the giver of life, hath erected. The king, the Sun, the protection of the land, that he may accumulate his gifts in the temples of Ammon, adorned a large ship with gold, a picture in encaustic, brass and all sorts of precious stones, and dedicated all the ornaments embossed with gold, the spoils of the country of Tose conquered in war... that father Ammon sailing in his ship should render him thanks and present him with gifts. It was made by the son of the Sun Thutmés (V), the ruler of rulers, who giveth life. The beneficent lord, guarding fortitude, the prince fulfilleth his vows from the spoils of the victories by which the people of Asia are terrified and the nations of Africa conquered even as far as Nubia. Him therefore did Mut nurture to father Ammon, that he may rule for ever. Let then the princes of nations afar be silent at the grandeur of soul of his Majesty, for what his mouth commandeth, what his hand executeth, that hath been said and done by the impulse of the divine Tóre by the king, who is hailed the protection of the land, a name gifted with perpetuity in the regions of Ammon. The king whom the terrestrial and celestial gods love, beneficent, approved of the Sun, in... a ship, honouring Atmú, while he is conveyed in his ship, lord of both Egypts, the Sun the protection of the land. He hath constituted the land of Egypt sacred for ever, hath erected edifices in the dominions of Ammon to the other gods of Diospolis, besides the monuments which he dedicated to his father, the first-born, Atmú born of him on his throne Thutmés (V), the ruler of rulers, the friend, Ammon-Sun. The beneficent god, the model of rulers, who imitating the god Atmú guardeth by his fortitude with equal power Upper and Lower Egypt well constituted. A most vigilant prince like

Mandú. The Sun, the strength of the lands, when he waged war on the Lybians and other barbarous nations, and saw their rich spoils claimed them not for himself but consecrated them by vow to father Ammon. Thus behaved the son of the Sun Thutmés (V), the ruler of rulers, whom father Ammon loveth ... king the Sun the strength of the lands the Sun ... hath duly paid the oblation of the first fruits, the gifts of his victories, to the lord of gods his father, because (the king) hath struck with terror the barbarians and trodden them under foot... He rejoiceth in the beauty with which shineth the structure raised to the honour of his grandfather the king... in the region of vigilance, and his heart overfloweth with joy. Son of the Sun Thutmés (V), the ruler of rulers... The king who is called the Sun, the protection of the lands chosen by Ammon reigning among the Gods... (who regardeth with complacency) the king lord, and seeth with joy his good deeds and the excellence of his gifts. Wherefore Ammon rendereth him... formidable. But the structure, the huge obelisk... the vestibule rising over the temples of Thebes, he presenteth to his father Ammon-Sun, besides the other things with which he adorned Egypt. These things hath done the son and friend of the Sun Thutmes (V), the ruler of rulers, the giver of life".

OBELISK OF S. MARY MAJOR'S. This obelisk and that of the Quirinal are both of red granite, and flanked the entrance into the tomb of Augustus, where they are supposed to have been erected by Domitian, and where they were found in the XVI. century broken into several pieces, near the church of S. Rocco (a). Like its former companion, it has no hiero-

Obelisk of
S. Mary
Major's.

(a) Fulvius Ant. Urb. lib. IV. p. 71.

glyphics, and is therefore supposed to be of Roman workmanship. Both are mentioned by Ammianus, as *Duo in Augusti monumento erecti*; but they are not mentioned by Strabo, a proof that they were not erected at the same time with the mausoleum. We read in Pliny that before the temple built by Cleopatra at the port of Alexandria to Julius Caesar, an edifice also mentioned by Strabo (a), stood two obelisks, which had been cut by order of Thoutmés IV.; they still remain on the spot, one fallen, the other erect and called Cleopatra's needle; and it is not improbable that from them was borrowed the idea of adorning in a similar manner the mausoleum of Augustus. This obelisk was placed in its present position by D. Fontana, in 1587, by order of Sixtus V.; and it stands altogether eighty-five feet in height, the shaft alone being 45 feet 4 inches.

Obelisk of
the Mi-
nerva.

OBELISK OF THE MINERVA. This is the smallest of all the obelisks of Rome, exclusively of the fragment of the villa Mattei, and was found, in 1665, in the convent garden of the Minerva, the site of the temple of Isis and Serapis, which it is supposed to have adorned together with another obelisk, fragments of which were also found there at the same time, and presented by Cardinal Albani to the city of Urbino, where they are still to be seen, a fact which escaped the attention of Zoega and Nibby (b). It had been originally erected by Hophre, the Apries of the Greeks, the fourth after Psammetichus in the XXXVI. dynasty of the Pharaohs. He died 549 years B. C.; resided at Sais; and is mentioned by the prophet Jeremias, who was carried by the rebellious Jews into Egypt in his reign (c),

(a) Lib. XVII. c. 1. §. 9.
obeliscorum Urbis, p. 133.

(b) Ungarelli, *Interpretatio*
(c) Jerem. c. XLIII. XLIV. v. 30.

at the time of the Tarquins. The hieroglyphics were considerably injured after his dethronement and strangulation by his rebellious subjects, according to the prophecy of Jeremias: "I will deliver Pharaoh Ephree, king of Egypt, into the hand of his enemies, and into the hand of them that seek his life (a)". It was re-erected in 1667 by Bernini, in the pontificate of Alexander VII., on the back of an elephant planted on a pedestal, both twenty-three feet high, that is six feet higher than the shaft which they support. While on a visit to the court of Lewis XIV. Bernini was called the elephant, in the same sense that we use the word lion, to denote one who attracts public attention; and in accordance with the spirit of that age of conceits he modestly erected this marble elephant, as Ficoroni informs us, to perpetuate the curiosity and admiration excited by him during his journey. The erection of the obelisk cost 2938 scudi (b).

OBELISK OF MONTE CITRIO. This is one of the two obelisks transported to Rome by Augustus, after his conquest of Egypt, and was erected by him as a gnomon to a meridian in the Campus Martius. It had been originally erected in Heliopolis in honour of the Sun, by Psammeticus I., fourth king of the XXVI. dynasty, who reigned at Sais from the year 654 to 609 B. C. He was father to Pharaoh Nechao, king of Egypt, by whose archers king Josias was slain near the Euphrates, as is recorded in the Sacred Scriptures (c). Pliny must therefore have erred when he ascribed its first erection to Sesostris (d). It was first discovered buried

Obelisk of
Monte Ci-
torio.

(a) Jerem. c. XLIII. XLIV. v. 30. (b) Fea, *Miscellanea* T II. p. 5.

(c) IV. Kings XXIII. 29. 11. Paralip. XXXV. 21. sqq Jeremias XLVI. 2. (d) Lib. XXXVI. c. 9, 10 §§ 14, 15.

beneath the soil behind the church of S. Lorenzo in Lucina, in the time of Julius II.; but it was not removed until the time of Pius VI. in 1792, when it was dug out by Zabaglia and erected by Antinori. In the largo della impresa is an inscription over the door of a private house, marking the exact spot on which the pedestal was found standing, bearing the same inscription as that of the Popolo, which had been erected by Augustus on the spina of the Circus Maximus, recording that the emperor Augustus Caesar, son of the deified, Pontifex Maximus, after his XII. imperial acclamation, being consul for the XI. time, in the XIV. of his tribuneship, after having reduced Egypt under the dominion of Rome, had presented it as an offering to the Sun, an event which occurred A. U. C. 744-745, that is 23 or 24 years after Egypt had become a Roman province, about eight years before the birth of our Lord. The inscription is as follows:

IMP . CAESAR . DIVI . F
 AVGVSTVS
 PONTIFEX MAXIMVS
 IMP XII . COS . XI TRIB POT XIV
 AEGVPTO IN . POTESTATEM
 POPVLI ROMANI . REDACTA
 SOLI DONVM DEDIT

The ancient meridian was also found with it, but so mutilated as to have been abandoned. In the repairs of the obelisk Pius VI. employed the fallen column of Antoninus Pius, and crowned the summit with a bronze globe, commemorative at once of its destination by Augustus, and of the ball with which it had been an-

ciently surmounted (a). The height of the shaft without the base and ornaments is 71 feet 6 inches; the height of the whole, from the ground to the top of the bronze ball, is 110 feet.

OBELISK OF THE PIAZZA NAVONA. The hieroglyphics of this monolith, which are very rudely executed, record that Domitian erected two obelisks to adorn some edifice, the locality of which is effaced. That emperor is accordingly represented on the pyramidal point, wearing the diadem of the god Sokaris and other insignia of a divinity, while Isis presents him with the red crown of Lower, and Nephtys with the white crown of Upper, Egypt. The inscription is in the inflated style of the other obelisks, proclaiming in general terms the power, the victories, the divine form and sublime virtues of *the beloved of the Sun*. The obelisk was transferred by Maxentius to the circus of Romulus, where it lay uncovered in five pieces until it was employed by Bernini, in 1651, to adorn his fountain in the piazza Navona. The dove with the olive branch on the summit belongs to the arms of Innocent X., *Pamphilj*, in whose pontificate the fountain was constructed. The height of the shaft without the base is 51 feet; the height of the whole is about 90 feet.

Obelisk of
the piazza
Navona.

OBELISK OF THE PANTHEON. This obelisk was found near the site of the temple of Isis, in the convent garden of the Minerva. After its discovery, probably on rebuilding the church of the Minerva in 1374, it was erected near the rear entrance of the convent, in the piazza S. Macuto, so called from the adjoining small church dedicated to that Saint (b), whence it was transferred to decorate the fountain before the Pantheon, in

Obelisk of
the Pan-
theon.

(a) Pliny. lib. XXXVI.

(b) Fulvius, Antiq. Urb. p. 71.

1714, by order of Clem. XI., who probably employed Carlo Fontana, to construct and adorn this among several other fountains in Rome. Like the obelisks of S. John Lateran's, the Popolo and the villa Mattei, it bears the name of Ramses III. or the great Sesostris, and had probably been companion to that of the villa Mattei. The star beneath the cross on its summit belongs to the Pope's arms. Its height without the base is about 17 feet; the height from the pavement to the summit is about 47 feet.

Obelisk of
the Pin-
cian.

OBELISK OF THE PINCIAN. This obelisk had been erected by Adrian to honour the memory of Antinous; and hence its inscriptions, mourning the death of the imperial favourite, and contrasting with the exulting eulogy and lofty penegyric of the triumphal obelisks. "Adrian, the ruler of rulers, and his queen-consort Sabina" are mentioned on one side only; the others are devoted to Antinous and the *other* gods of Egypt. The mutilated standing figure of Adrian is also seen on one side only, presenting gifts to the god Phré; and on the other sides is repeated that of Antinous wearing the insignia of Phtah-Sokari or Osiris, indicating that he was under the dominion of the supreme infernal Judge. He is also offering gifts to the god Thot, who in turn presents him with a palm-branch, the emblem of immortality; and from the summit of the palm hangs a sceptre, the emblem of purity, together with an unfurled sail, the symbol of the voyage of life, all implying that he had led an unblemished life and enjoyed after death life immortal. The inscriptions contain eulogies of "the truth-telling, the Osirian, the divine Antinous, whose fame extends as a valley, and who is adored as a god by the prophets, priests and people of Upper and Lower Egypt;" and they conclude with a prayer to the

gods and goddesses "that he may enjoy everlasting youth." The obelisk had been found in the circus of Heliogabalus outside the walls, between the church of S. Croce in Gerusalemme and the aqueduct of the Acqua Felice, where vestiges of the circus are still to be seen; and it was re-erected on the Pincian by Pius VII., in 1822. The height of the shaft above the base is 30 feet; the height of the whole from the ground to the summit in 57 feet. It is the most modern of the Roman obelisks.

OBELISK OF THE POPOLO. This is the first obelisk that meets the eye of the traveller on entering the Eternal City by the piazza del Popolo, and is also one of the two first that was ever seen in Rome, having been brought hither with that of Monte Citorio by Augustus, nine years before the Christian era, from Heliopolis, the On of Scripture, the site of which is now only marked by the obelisk of which this was the fellow. Its hieroglyphics inform us that it had been originally erected in Heliopolis to the Sun by Menphthah I., and his son Ramses III. Its pyramidal point, capital, middle column and base speak of Menphthah I., the twelfth of the XVIII. dynasty, brother of Ramses II. and father, as we said, of Ramses III. or the Great Sesostris; and the lateral columns and entire eastern front speak of the third Ramses, so that of its twelve hieroglyphical compartments three only relate to the monarch by whom it was commenced. On its pyramidal point is Menphthah I., in form of an androsphinx (*a*), wearing the

Obelisk
of the
Popolo.

(*a*) Such figures, half-lion, half-man, were placed by king Amasis in the vestibule of the temple of Neith in the city of Saïs, and are called androsphinxes by Herodotus, 11. 175. They were symbols of the regal power, as we learn from Clement of Alexandria, Strom. V., and from Diodorus lib. I. c. 47. The sphynxes with female heads were a subsequent caprice of the Greeks.

mitre of Ptah-Sokaris, and addressing Atmú or the Sun with the right hand, while he presents an oblation with the left. On the capital is seen the same king in the same form and attitude before the same divinity. On the western, northern and southern sides of the lowest compartments is king Menphthah I. again on his knees before the god Phré, to whom the obelisk was specially sacred; and in the corresponding eastern compartment is Ramses III. in a similar attitude, all accompanied with analogous hieroglyphics, proclaiming, in all the pomp of eastern hyperbole, the prowess of both kings and the might of the god Phré, "the great god and lord of heaven." Pliny, in asserting that this obelisk had been erected by Semnesertes, who was king of Egypt in the time of Pythagoras, has fallen into an anachronism of not less than ten centuries (*b*), for Ramses III. died 1499 years B. C., whereas Pythagoras travelled in Egypt about the year 560 B. C. Pliny is also mistaken when he says that on the two obelisks brought from Egypt was inscribed the exposition of the nature of things according to the Egyptian philosophy (*c*); nor is Ammianus Marcellinus more accurate when he presents to his readers the interpretation of the Egyptian priest Hermapion as a faithful translation of the hieroglyphics of this obelisk (*d*). The seven columns interpreted by Ammianus do not correspond with the authentic translations of Father Ungarelli, omit altogether the name of Menphthah I., and seem to have been a loose paraphrase of the exploits of the third Ramses, as recorded on the obelisk. Zoega and Nibby having preceded the appearance of Father Ungarelli's learned work, and having been unacquainted with the sacred language

(*a*) Lib. XXXVI. c. 9.

(*b*) Ibid.

(*c*) Lib. XVII. c. 4.

of ancient Egypt, implicitly adopted the conjectural and erroneous interpretation of Hermapion, as given by Ammianus Marcellinus.

The obelisk before us was erected in the piazza del Popolo by D. Fontana, in 1587, in the pontificate of Sixtus V. at an expense of 10, 299 Roman crowns (*a*). Its pedestal and inscription are ancient: the latter is the same as that of Monte Citorio, and shows that Augustus renewed the dedication of both to the Sun. The height of the shaft, without base or ornaments, is 78 feet; the entire height from the ground to the summit of the cross is 118 feet.

OBELISK OF THE QUIRINAL. This and the obelisk of S. Mary Major's stood before the tomb of Augustus, and are both without hieroglyphics. This was disinterred and placed between the two famous groups of Phidias and Praxiteles, in 1781, by Antinori, in the pontificate of Pius VI. It is of red granite. The height of the shaft, without the base or ornaments, is 45 feet; the height of the whole from the ground to the summit is about 95 feet. The colossal statues will be found described in our notice of the fountain.

Obelisk
of the
Quirinal.

OBELISK OF THE TRINITA' DE' MONTI. This obelisk is mentioned for the first time by Ammianus Marcellinus as standing in *hortis Sallustii* (*b*); and is first noticed in modern times by Fulvius, who observed it, in 1527, lying broken in two pieces in the centre of the circus of Sallust (*c*), where it had fallen in the burning of the villa by Alaric A. D. 409. It was erected, in 1789, by Antinori, in the pontificate of Pius VI.; is of red granite; and its hieroglyphics are

Obelisk
of the
Trinità
de'Monti.

(*a*) Fea, *Miscellanea*, T. II. p. 3. (*b*) Lib. XVII. c. 4.

(*c*) *Ant. Urb.* p. 71.

rude imitations of those of the obelisk of the Popolo, insomuch that the ignorance of the artificer has inverted some of the hieroglyphics, and executed others according to his caprice. The height of the shaft, without the base and ornaments, is about 44 feet; the height of the whole from the ground to the top of the cross is about 100 feet.

The Vatican obelisk.

THE VATICAN OBELISK. This obelisk, which is one unbroken mass of red granite without hieroglyphics, and the largest in Rome after the Lateran, rises nobly in the centre of the great square of S. Peter's, between two lofty and perpetual fountains. It stood on the spine of the circus of Caligula and Nero, near the present sacristy of S. Peter's, where its former site is marked by a brief inscription on the pavement, at the distance of 863 $\frac{1}{2}$ feet from its present position; and it had been brought from Heliopolis to Rome by Caligula, who dedicated it to Augustus and Tiberius, as is recorded by the inscription repeated on the lower extremity of the shaft:

DIVO CAESARI DIVI IVLII F AVGVS TO
TI CAESARI DIVI AVGVSTI F AVGVS TO
SACRVM

Pliny informs us that it was the work not of Egyptian but Roman artificers, being an imitation of that erected by Nuncoreus, the son of Sesostris, probably the same as Novenchar, the sixth of the twenty-three sons of that warlike king (a). The account of its voyage is given by Pliny, who also describes the ship that conveyed it. He says that the thickness of its main-mast filled the outstretched arms of four men, that its ballast consisted of

(a) Plin. lib. XXXVI. c. 11. §. 15.

nearly 10,04 tons of lentils, and that its length was nearly equal to the left side of the port of Ostia! This account of the magnitude of the ship, which is noticed by Ammianus Marcellinus (*a*), is confirmed by Suetonius, who tells us that it was sunk by Claudius to form the foundation of the pier constructed by him at the Ostian port. The obelisk had been originally crowned with a solid globe of gilt bronze, for which has been substituted the emblem of Christianity; and in the sacrifice of Rome by the army of Bourbon, in 1527, it lost the bronze lions mentioned by Plutarch (*b*). It is the only obelisk in Rome found in its original position, which accounts for its perfect preservation; and was placed on its present pedestal, in 1586, by Domenico Fontana, who has himself left an interesting account of the process. No less than five hundred plans from different engineers and architects had been submitted to the Pope; but the result fully justified his choice. Fontana employed in its removal 800 men, 140 horses and 46 cranes; and the expense of the operation was 37, 975 scudi, besides 168lbs of bronze (*c*). The weight of the mass was calculated at 963, 536 lbs; and for its removal Fontana was rewarded by the Pope with 5000 gold scudi, a pension of 2000 scudi to descend to his heirs, ten lauretan knighthoods, all the machinery employed on the occasion, valued at 20, 000 scudi, and his elevation to the rank of nobility. The operation is described at length by the writers of that period and a painting representing its elevation and the form of the square and church of S. Peter's at the time is preserved in the Vatican library. Several interesting facts connected with the

(*a*) Lib. XVII. c. 4. (*b*) Merlah. lib. XII. cp. 2.

(*c*) Fca, Miscellanea, T. II. p. 5.

process are mentioned: the ceremony was preceded by High Mass in S. Peter's; the Pope imparted his solemn benediction to Fontana and the workmen; and it was ordered under pain of death that no one should speak aloud during the operation. It is related that while the mighty mass swung in air the process would have failed from the attrition of the ropes, which were on the point of taking fire, if one of the workmen, named Bresca, of S. Remo in the state of Genoa, had not violated the order by calling aloud to wet the ropes. No sooner was the obelisk fixed firmly in its position than the shouts of the assembled thousands rent the air: the cannon from the castle of S. Angelo proclaimed the triumphal tidings; and the bells of all the churches rang merry peals of joy. Bresca however was conducted before the inexorable Sixtus V.; but, instead of punishment or reprimand he experienced the gratitude and munificence of the Pope. His Holiness further asked him what permanent reward he wished for his important services; and with singular moderation he replied that he only asked for himself and family the privilege of supplying S. Peter's annually with palms, a privilege promptly accorded and still enjoyed by the Bresca family. The obelisk serves as a gnomon to a meridian constructed, in 1817, by Monsr. Gilii, Vatican astronomer. The festoons and eagles at the base of the shaft were added by Innocent. XIII. in 1723. The height of the shaft, exclusive of all the ornaments, is 85 feet; the height of the whole from the ground to the top of the bronze cross is 135 feet; the breadth of the base is 8 feet 10 inches.

Obelisk
of the villa
Mattei.

OBELISK OF THE VILLA MATTEI. The obelisk, of which this is a fragment, was originally erected by Ramses III., but which of his numerous edifices it

decorated cannot be ascertained. It had been the companion of that of the Pantheon, both having been erected by the great Sesostriis. Its hieroglyphics are repeated on three sides of the shaft, and consist of pompous eulogies of the Sun and the beloved of the Sun. This fragment was found on the Capitol. Suetonius, in his life of Domitian, informs us that on the Capitol was erected a temple of Isis; and before it may have stood this monolith. It was first erected in the villa Mattei, in 1582, by Ciriaco Mattei, on a block of red granite also cut in form of an obelisk. When the villa became the property of the prince of Peace, finding the obelisk in a tottering state he took it down to erect it anew; and on occasion of its re-erection a horrid accident occurred. A rope snapped; and the monolith dropping into its place caught the hands and one arm of an unfortunate workman, who was liberated from his agonizing position by the excruciating alternative of amputation.

We have now passed in review the obelisks of Reflections Rome; but the feelings which the contemplation of these everlasting monuments awakens in the mind cannot be adequately conveyed by mere description. Their duration alone, contrasted with that of the beings by whom they were raised, fills the mind with admiration and awe. They are the work of a people now no more; the monuments of the monarchs of the primeval world; and are covered with the characters of a language long since forgotten. They have survived countless generations, their laws, their languages, their institutions, their dynasties, their governments and their gods. The most ancient royal houses are but of yesterday when contrasted with those by whom they were raised: the imperial, nay the royal, lineages of ancient Rome were

modern when compared to those dynasties: the Roman lineages and the dynasties have long since disappeared; and these obelisks remain! Some of them stood erect more than fifteen hundred years before Caesar set foot on the soil of Britain; a thousand years before Rome was founded by Romulus, and centuries before Moses received the Tables of the Law in thunder on Sinai. They saw the Macedonian, the Grecian, the Carthaginian, the Persian, the Assyrian and the Egyptian empires pass away. In a word, more than five and thirty centuries have completed their course since they first began to rise on their pedestals; they still exist in undecaying grandeur; and they shall continue to exist the wonder and the admiration of generations yet to come. The long series of ages which they have witnessed and the dark and distant future which opens on the mind at their contemplation, for they will probably last till time shall be no more, force upon us the consciousness of our own littleness, the discrepancy between the works of man and his own existence. Even as we gaze on their tall summits pointing to the skies, Time is advancing upon us with inexorable arm to strike us to the dust with all our fears, our hopes, our antipathies and our affections: our frail bark is fast drifting down the stream to plunge us into the fathomless abyss. The reflection humbles our pride; may it not elevate our thoughts to more than earthly aspirations, and prompt us to erect on a surer basis the loftier, the more lasting fabric of more brilliant hopes? Our immortality is not of this world: man and his works shall all perish; but to us the gate of death is the portal of eternity; and should it not then be the grand object, as it is the paramount duty, of our lives and the great end of our being to secure the attainment of that undecaying glory, which

shall survive not only the works of our hands, but the great globe itself, and which Religion discloses to the immortal and regenerated spirit of man.

CHAP. VII.

BENEVOLENT INSTITUTIONS.

Institutions of benevolence were little known among the ancient Greeks or Romans. In some of the houses of the ancient Romans there existed private infirmaries, called *valetudinarii* (a), to which the domestic slaves were admissible; but they sprung from a principle of selfishness, which prompted the master to preserve the life of his slave as he would that of his beast of burden. Benevolent institutions; their nature among the ancients.

In the island of the Tiber there also existed, as an appendage to the temple of Æsculapius, a sort of receptacle for the sick, called *aesclepii*; but disease was there subjected not to medical but superstitious treatment; and so largely did imposture draw on credulity that Lucian calls the temple *the shop of Æsculapius*. In the Roman empire however the municipia were provided with physicians, who attended the poor gratuitously.

Infant exposure was no uncommon instance of inhumanity among the ancients (b). The law of Solon gave Athenian parents power over the lives of their children (c); Lycurgus ordered the Spartans to destroy their deformed or delicate offspring that they may not be a burden to the state (d); and so general was this species of legal murder that Aristotle inserted a law to Power of parents over their children.

(a) Columella, *De Re Rustica*, lib. II. c. 1. lib. XXII. c. 3.

(b) Armaroli, *Ricerche sull'esposizione degli infanti etc.* Venezia 1838. (c) *Sext. Empiric. Pyrrhonianum hypotyposeon* lib. III.

(d) Plutarch, *Life of Lycurgus*.

that effect in his model of a well regulated republic. In Rome the absolute right of parents over their children was confirmed by the Law of the XII. Tables: *Endo liberis jus vitæ e necis* etc.; nor was its exercise confined to cases of poverty or shame, for having previously consulted the augurs, the superstitious and unnatural father, if unwilling to recognise the inauspicious infant, condemned his offspring to exposure or death; and an intimation of ill omen even before the lustral day, or that on which the infant was to receive a name, might prove no less fatal.

Resource
of distress.

Voluntary slavery, by which the poor man sold himself, was the sole melancholy resource of extreme distress; and occasional benefactions of the wealthy, towards the close of the Republic, were the sacrifices of ambition not the donations of humanity.

Exceptions
to the
foregoing.

Be it however said, to the honour of humanity, that in Athens the orphans of the defenders of the republic, and the offspring of illegitimate intercourse were provided for by the State; nor was the necessitous citizen excluded from public relief. In Rome Trajan abolished the power of life and death of parents over their children (a); and Nerva ordered the sons of indigent citizens to be supported at the expense of the State (b). Trajan and his immediate successors contributed from their private purses to the support and education of the children of the poor: institutions for the same benevolent purposes, aided by the contributions of the wealthy, were established at Como, Ficulæa and Veleja; but they lasted only for a century, having ceased to exist in the reign of Pertinax.

(a) Leg. Vet. Dig.

(b) Aurel. Vict. De Caesar. c. 12.

Revelation established on a solid basis the exercise of true charity: it enjoined that no pauper or mendicant be in the land (*a*); that every fiftieth year the property be distributed anew (*b*); that hospitality be generously exercised (*c*); and that liberality be universally practised (*d*). Our Lord, however, delivered a new commandment (*e*); and charity is by excellence a Christian virtue. The first Christians lived in common: their common tables were called *agapae* (*αγαπαί*) or feasts of mutual love (*f*); and deacons were appointed to superintend the works of beneficence (*g*). The first benevolent institutions among Christians seem to have been established in the East for pilgrims, to which succeeded those for the infirm, the indigent, the orphan and the aged; and the most ancient on record are the hospitium erected at Constantinople, in 330, by Zoticus, and that of Caesarea in Cappadocia, founded by S. Basil in 370. The care of the poor of Rome was committed by S. Fabian Pope, in 236, to seven deacons, each of whom extended his sphere of duty to two regions of the city, as seven Notaries divided among them the task of collecting the Acts of the martyrs. In a council held at Rome, in the IV. century, by S. Sylvester, and attended by Constantine and S. Helen, it was ordained that a fourth part of the ecclesiastical revenues should be devoted to the poor; but the first hospitals in Italy were that opened in Rome, in 400, by Fabiola, an illustrious Roman lady (*h*), and those established by S. Gallicanus and S. Pammachius, for pilgrims and the

Benevolence enjoined by Revelation.

(*a*) Deut. XV. 4. (*b*) Levit. XXV. (*c*) Deut. XV. 11.

(*d*) Levit. XXV. 35. sqq. Deut. XXIII. 19. sqq.

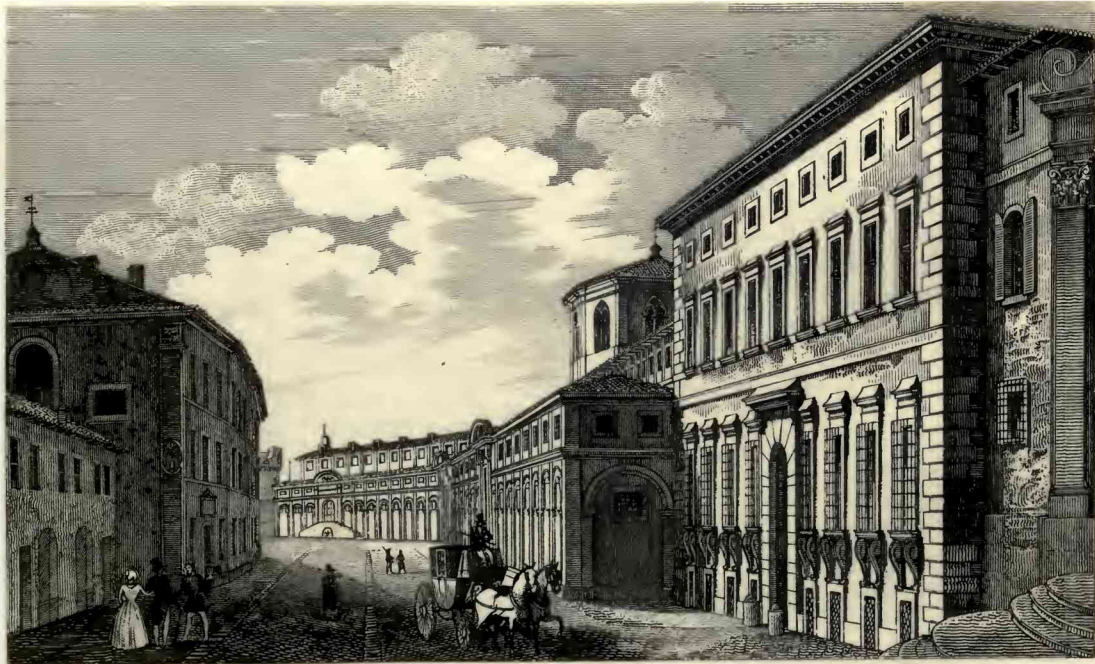
(*e*) John XIII. 34. (*f*) Acts IV. 33. sqq. (*g*) Acts VII.

(*h*) S. Jerom. Epist. ad Oceanum.

infirm. Charitable institutions vary with the times, the opinions and the wants of society; and hence, in the middle ages, Rome possessed only hospitals for the sick, receptacles for pilgrims, and foundling hospitals; but in the XVI. century a general tendency prevailed to banish mendicancy; and Rome, ever foremost in the race of charity, saw spring up within her walls the orphan-house of S. Maria in Aquiro, founded by S. Ignatius, the poor-house originated by Camillo Cerusi; the conservatories of the Neophytes, SS. Quattro, S. Catharine de Funari, SS. Trinità de Pelegrini e Convalescenti etc. etc. Other institutions, described in the sequel, followed; and we shall see that no city exhibits more splendid examples of public benevolence or furnishes nobler instances of private charity than Rome. Several separate works have been written on the charitable institutions of Rome (a); but our limits necessarily confine us to a mere synopsis, brief, it is true, but we trust comprehensive.

Man's wants are three-fold, sustenance, education and protection; the economy of the social system provides for his sustenance; its moral perfection, for his education; and its political perfection, for his security. This arrangement we shall therefore adopt in the following pages, first treating of the institutions that afford relief to the physical wants of the poor; next of those that

(a) The principal writers on the subject are Fannucci, *Trattato di tutte le opere pie di Roma*, 1601, a work of great diligence; Piazza, *Eusevologio Romano, ovvero delle opere pie di Roma*, 1698, a diffuse enlargement of Fannucci, evincing more zeal than judgment; and Morichini's admirable work, *Degli Istituti di pubblica Carità ed istruzione primaria e delle prigioni in Roma*, 2. ed. Roma 1842.



G. Cottafavino.

VEDUTA DELL' ARCHIOSPEDALE DI S. SPIRITO

provide for their moral wants; and lastly of corrective education or prisons.

The public institutions of Rome for the relief of the infirm, exclusively of the lying-in-hospital, the madhouse, the convalescents and several national and private institutions, are five, viz. two principally for medical cases, S. Spirito for men, and S. Salvatore for women; three for surgical cases for both sexes, who, however, are received in separate halls, S. Giacomo for high surgery; S. Maria della Consolazione for accidents; S. Gallicano for cutaneous diseases. But, altho' each has its own peculiar destination, all receive patients indiscriminately in case of necessity; and they are so distributed as to afford prompt aid in the four quarters of the city, without any succursal institutions, that is S. Salvatore, to the East; S. Spirito and S. Gallicano, to the West; S. Giacomo to the North; and S. Maria della Consolazione, to the South.

Public
hospitals
of Rome.

HOSPITAL OF S. SPIRITO IN SASSIA. It is the oldest as well as the most extensive hospital in Rome, and is open to all sick male persons without distinction of age, country or creed, and without recommendation of any sort. It is situate between S. Peter's and the Tiber, and occupies the site of the hospitium called *Schola Saxonum*, built by king Ina, in 717, for the reception of Anglo-Saxon pilgrims, and totally destroyed in the celebrated conflagration of the Borgo in 847. The hospital was founded by Innocent III., raised to the Pontificate in 1198, who placed it under the superintendence of Guido of Montpellier and his hospitaliers of the Order of the H. Ghost; and that circumstance coupled with its locality gave to the establishment the name of S. Spirito in Saxia. To enlist the laity in its service the same Pontiff instituted the Confraternity of S. Spirito, which

Hospital
of S. Spi-
rito in
Sassia.

is the first on record in Rome. The existing edifices were however erected by succeeding Pontiffs. Its great ward was built by order of Sixtus IV., in the XV. century, from the designs of Baccio Pintelli; and its cupola and altar, added by Palladio, are the only specimens in Rome of Palladian architecture. The altar-piece, representing Job covered with ulcers, is by Carlo Maratta. Its church of S. Spirito is parochial, and was erected by Paul III. on the site of S. Maria in Saxia, from the designs of Sangallo. The hospital was also enlarged by Gregory XIII. and Alexander VII.; and Benedict XIV. added its anatomical theatre or dissection-room and the wing towards the ponte S. Angelo. The range on the opposite side of the street was erected by Pius VI.; and Pius VII. rebuilt its baths, erected a spacious and commodious hall for operations, said to be the best in Europe, and accommodation for twelve male and six female clinical patients.

Although principally a fever-hospital, the establishment admits surgical patients; and although possessing occasional accommodation for 2000, its nine medical and surgical departments are ordinarily confined to 1616 beds, which are principally occupied by the peasants and coast-guards from the Campagna. The convalescents are transferred to the Trinità de' Pellegrini: those who die remain two hours in their beds after they have expired, and are then removed to the mortuary chamber, where they remain for twenty-four hours, and whence, after the expiration of that time, they are conveyed with decent ceremony to the cemetery on the Janiculum by a lay confraternity, who visit the hospital every evening after the *Ave Maria* to devote their gratuitous services to that work of humanity and religion.

Four head physicians and two head surgeons, be-

sides the same number of medical and surgical resident assistants, visit the patients twice daily: when necessary the number is increased according to the exigency; and the servants employed in the hospital average one hundred and fifty. About fifty medical and surgical students, who must have previously finished their studies, are also boarded and lodged in the establishment, and lend their assistance. In all the other hospitals of Europe the medical attendants are confined, in their prescriptions, to the hospital supply of medicines; but in Rome there is no limitation whatever in this important particular. Annexed to the establishment are baths, a pharmacy, a laboratory, an anatomical theatre, an operation room, mineralogical and zoological cabinets, and a library containing the collection of books and instruments of the famous Lancisi. Every day is divided into four watches: each large ward forms two divisions: over each ward are a student of medicine, two chaplains and a confessor; and over each division are another student, two infirmarians, a waterman and a common servant. To assist the memory of the medicinal men and attendants tablets are suspended from the wall between the beds, indicating by conventional signs the state and treatment of the invalid, his diet, whether he has received or is to receive the last sacraments etc. The hospital is cleansed four times a day: the floors are washed once a month; and the bedding and linen are changed without limitation. In spring, when the number of patients is comparatively small, the boards of the bedsteads are washed; the tables varnished; and the walls whitewashed. Through the whole length of the great wards runs a stream of pure water beneath the floor, to which is consigned all the uncleanness of the establishment, which is thus swept at once into the Tiber.

**Its reve-
nues.**

The revenues of San. Spirito, including the foundling hospital and excluding the madhouse, are about 90,000 scudi; to which the Government adds 36,000 scudi annually, together with the produce of the Banco S. Spirito instituted by Paul V.; and these rich endowments have acquired for it the title of "il più gran Signore di Roma". Of this revenue about 50,000 crowns go to the support of the foundling-hospital.

**Its admini-
stration.**

The administration of the establishment is in the hands of a prelate, who is Commendatore of the hospital and Master-General of the Order of the Holy Ghost, whose members are Canons Regular, dress as secular clergymen, and are distinguished by a double cross of white silk on the right breast. They live in community; are bound by vow to attend the sick; and also serve the parochial church of S. Spirito already mentioned. Their Commendatore resides in the adjoining palace built by Gregory XV. in 1622, and is often raised to the purple. The spiritual attendance of the sick is confided to twelve chaplains and confessors, who celebrate Mass every morning in the different wards, administer the Sacraments, and assist the dying; and all the monastic communities in Rome are moreover obliged to send in turn, once a month, two priests of the Order, to hear confessions for five hours in the day.

The statistical tables which follow are all taken from the annual records officially published.

STATISTICAL TABLE OF S. SPIRITO FROM 1831 TO 1840 INCLUSIVELY.

YEARS	TOTAL OF THE SICK ENTERED	TOTAL OF THE CURED	TOTAL OF THE DEATHS	AVERAGE OF THE DEATHS PER CENT.	AVERAGE OF THE SICK EACH DAY	AVERAGE NUMBER OF SERVANTS
1831	18,476	46,323	1,437	7.77	651.50	223. „
1832	14,808	13,790	1,246	8.02	563.50	172. „
1833	10,485	9,665	1,020	9.29	410.50	157. „
1834	7,132	6,380	690	9.29	280.50	127.50
1835	7,345	6,683	673	8.74	303.63	132. „
1836	12,543	11,652	743	5.76	445.50	150. „
1837	15,543	13,716	1,807	11.27	571. „	203. „
1838	14,249	13,324	985	6.67	545. „	170. „
1839	16,452	14,659	1,364	8.02	579.83	172. „
1840	17,883	17,269	1,490	7.94	668. „	186. „
	134,916	123,461	11,455	82.77	5,018.96	1,692.50

N. B. In the winter of 1831-32 the grip prevailed in Rome; and in 1837 the cholera. Among those entered in 1831 are included 584, who remained from 1830; and in the cured of 1840 are included 637, who remained from 1841.

STATISTICAL TABLE OF S. SPIRITO FOR 1840.

THE SICK	REMAINED FROM 1839	ENTERED IN 1840	TOTAL	CURED	DIED	REMAINED
Fever patients	771	16,642	17,413	15,688	1191	534
The wounded	48	671	719	502	145	72
The operated upon	5	26	31	20	4	7
The Ptsichy	13	115	128	19	103	6
The Scorbutic	2	24	26	22	4	0
Servants of the hospital	2	27	29	24	2	3
Clinical patients	14	322	336	303	17	16
Chronic patients	21	56	77	34	24	19
Sum total	876	17,883	18,759	16,612	1490	657

From the decennial table it appears that the hospital receives annually 13,491.60, sick persons; that their sojourn averages 13.59, days; that the average number of the sick is 501.89; that the average number of attendants is 169.25; that the annual deaths average 1145.50 or 8.77, per cent, confessedly a small number for so large an hospital.

HOSPITAL OF S. SALVATORE. This hospital is situate in the square of S. John Lateran, was founded in 1216, shortly after that of S. Spirito, by Card. G. Colonna, and endowed by several Popes and private individuals. Originally it was called the hospital of S. Andrew from the adjoining church of that Apostle; and its present name it took from the Confraternity of S. Salvatore ad Sancta Sanctorum, by whom it was particularly patronised, and to whom it owes its present division into four great wards, the last of which was completed by G. A. De Rossi in 1655. It consists of two edifices, separated by the road leading from S. John Lateran's to the colosseum; the larger of the two adjoins the church of S. Andrew; and is appropriated to the reception of female patients labouring under fever or chronic complaints, who are admitted without distinction of age, condition, country or religion. The convalescents are transferred to the Trinità de' Pellegrini; and those who die are interred in the hospital cemetery, very injudiciously placed in the immediate vicinity of the hospital.

Four Physicians and three surgeons with their assistants visit the hospital daily; of these the two head physicians and surgeons visit twice a day; an assistant physician and surgeon are always on the spot; and the establishment is supplied with an excellent dispensary, a dissection room and a library. A community of female hospitalers, called sisters of mercy, established by Leo XII. in 1826, devote themselves day and night to the attendance of the sick, dividing the twenty-four hours into four watches. They moreover perform all the subordinate offices of surgery, such as bleeding, cupping, leeching, blistering etc.; they are assisted in the menial offices by female servants; and

Atten-
dance.

males are employed only in the kitchen, larder and dispensary. The sisters are thirty five in number; make annual vows of poverty, chastity, obedience and attendance on the sick, which become perpetual at the age of forty; live in community; are dieted and lodged by the hospital; and receive 1000 scudi annually to meet all their other expenses. The hospital is kept remarkably clean; and illustrates the peculiar fitness of females for such offices of charity. This and the other four hospitals of S. Giacomo, S. Maria della Consolazione, S. Gallicano and S. Rocco are each under a special deputation composed of a prelate and two deputies, one a layman, the other an Ecclesiastic.

**Spiritual
care.**

The spiritual care of the establishment is confined to the ministers of the sick called Crociferi, of whom eight reside in the hospital and superintend its discipline; and of them one is always, day and night, in attendance. They are dieted and lodged in the hospital; and each is moreover paid five pounds yearly with double that sum to the Superior or Prior. The Chapel of the Sancta Sanctorum is also under their care.

The revenues amount to 32, 000 scudi, of which 14, 000 are given annually by the Government. We subjoin the statistical table from 1834 to 1840 inclusively.

STATISTICAL TABLE OF S. SALVATORE FROM 1831 TO 1840 INCLUSIVELY

YEARS	REMAINING FROM 1830	ENTERED	TOTAL	CURED	DEATHS	AVERAGE DEATHS PER CENT.	AVERAGE OF THE DAILY SICK.
1831	145	4,684	4,829	4,169	469	10.01	261.03
1832	191	3,736	3,927	3,328	419	11.21	223.15
1833	180	2,711	2,891	2,323	401	14.79	196.75
1834	167	1,933	2,100	1,589	335	17.33	177.93
1835	176	2,146	2,322	1,749	363	16.91	188.67
1836	210	3,043	3,253	2,616	447	14.68	233.82
1837	190	4,066	4,256	3,275	830	20.41	228.55
1838	151	2,702	2,853	2,296	418	15.47	182.00
1839	139	2,658	2,797	2,192	426	16.02	193.71
1840	179	2,867	3,046	2,439	433	15.10	212.49
		30,546		25,976	4,541		

Average number of sick received annually 3,054.6 Average number of deaths annually 454.4 Average deaths per cent. 14.86 Average number of sick daily in the hospital 209.99 The average mortality is considerable, owing to the insalubrity of the air, the number of aged women admitted, the grip of 1831-32, and the cholera of 1837.

Hospital
of S. Giacomo in
Augusta or
of the Incurables.

HOSPITAL OF S. GIACOMO IN AUGUSTA DEGL' INCURABILI. It is situate in the Corso; was founded in the XIV. century by Card. Pietro Colonna; and derives its name of *Augusta degl' Incurabili* from its vicinity to the mausoleum of Augustus and the almost incurable diseases which it is its principal object to heal or alleviate. Its original entrance had been towards the Ripetta: its present entrance is in the Corso; and the adjoining male wards with the entrance have been recently rebuilt by the reigning Pontiff Greg. XVI. Pius VII. had added to its buildings and augmented its revenues.

It admits without distinction or recommendation male and female patients afflicted with chronic diseases, ulcers, wounds, syphilis etc.; its great male ward is capable of containing 200 beds; its female ward, 156 beds; its clinical ward, 13 beds; and the hospital can accommodate 384 patients of both sexes. Diseased persons are also admitted at certain hours to receive medical treatment and return to their homes. The average number of patients per annum is 1625; the deaths about 12 per cent. Its internal arrangements differ little from those of S. Spirito. Its place of interment is San Lorenzo.

Four Physicians, four Surgeons and sixteen medical students, an apothecary and two assistant apothecaries are employed in the medical and surgical department; and annexed to it are two churches, a library, a laboratory, a dissecting room, an operating room, a dispensary, a laboratory, baths and a garden.

Its revenues amount to 32,000 crowns per annum, of which 16,780 come from the treasury; the male sick are attended by the Fathers of S. John of God, called the Ben-fratelli; and the females by a Community of female hospitallers. They are also visited by Pious. Con-

regations of both sexes; and its inmates had been often attended by S. Francesca Romana, S. Philip Neri and S. Camillus de Lellis. About twenty servants are employed in the menial offices of the establishment.

YEARS	REMAINED FROM THE PRECEDING YEAR		ENTERED		CURED		DEATHS		DEATHS PER CENT.		AVERAGE NUMBER OF SICK DAILY
	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	
1831	117	92	1,423	358	1,284	282	151	80	10.61	22.34	232.01
1832	105	88	1,271	314	1,086	275	158	43	12.43	13.69	232.59
1833	132	84	1,295	328	1,206	250	114	71	8.80	21.64	229.64
1834	107	91	1,257	342	1,120	273	122	77	9.70	22.51	233.72
1835	122	83	1,494	514	1,341	382	136	105	9.10	20.42	249.92
1836	139	110	1,559	236	1,421	412	153	126	9.81	53.38	254.06
1837	124	108	1,227	476	1,069	406	151	72	12.30	15.12	223.31
1838	131	106	2,711	577	2,509	542	173	74	6.38	12.82	246.82
1839	140	87	2,229	623	2,050	503	164	73	7.35	11.71	283.47
1840	155	134	1873	575	1,691	450	180	114	9.61	19.82	264.44
			16,339	4,343	14,777	3,475	1,502	835			

Number of sick received annually	2,068. 2	Average mortality	11. 29
Men	1,336. 9	Men	9. 19
Women	434. 3	Women	19. 22
Number of deaths annually	233. 7	Average number of sick daily	245. 20
Men	150. 2	Average number of servants	74. 96
Women	85. 5		

Hospital
of the Con-
solazione

HOSPITAL OF S. MARIA IN PORTICO DELLE GRAZIE E DELLA CONSOLAZIONE. This surgical hospital is situate at the foot of the Capitol, near the Forum; was founded, in the XI. century, by Celestine III., and was augmented by Alexander VII. in the XVII. century. Its triple designation it borrowed from its vicinity to the portico of the Forum Olitorium, from the Madonna delle Grazie, and from the Madonna della Consolazione preserved over the great altar of the church of the same name. It admits male and female patients suffering from wounds, fractures, contusions, etc.; its wards for males can accommodate 122 patients; and those for females, which are smaller and were erected, in the XVI. century, by Caesar Borgia, can receive only 34 beds. The male and female hospitals, for they may be considered distinct establishments, are separated by the public road or via della Consolazione, which is obstructed at night by chains drawn across to prevent vehicles from impeding or disturbing the repose of the sick. The hospital registries give 900 as the average number of patients annually admitted; and the average deaths at 5 per cent. Indigent out-door patients, who may present themselves, are gratuitously attended in the hospital dispensary. Three Chaplains, two Physicians, four surgeons, a prioress and two female infirmarians with several servants, in all thirty persons, attend, and, with the exception of the head physician and two head surgeons, are boarded and lodged in the hospital, which is furnished with a library, a pharmacy, and an anatomical theatre, in which public lectures are given on thursdays and sundays during Lent at 22o^c. The private lectures on anatomy are given on the same days at 21o^c. from Nov. to Sept., as is also the school of practical surgery, but at 8 o^c., French time.

Hospital
of S. Gal-
licanus.

HOSPITAL OF S. GALLICANO. It is situate beyond the Tiber in the piazza Romana, was erected by Benedict XIII., in 1724, from the designs of Filippo Ranzini, and is deemed one of the best hospitals in Europe for the cure of cutaneous diseases. Its name it takes from S. Gallicanus, who had erected a similar hospital at Ostia in the time of Constantine. Its male wards contain 120, its female 88, beds; and a third ward, erected by Benedict XIV., in 1754, is provided with 30 beds. Its two great wards are separated by its small church, the front altar of which faces the door, and the two side-altars of which so correspond with the two great wards as to enable the patients to witness from their sick beds the performance of Divine Service. It employs two physicians, three Surgeons, eight students and an apothecary; and is provided with a beautiful anatomical theatre, erected by Leo XII., in which the head surgeon lectures on anatomy; an anatomical cabinet; six marble baths for males, four for females; an operation room and a cemetery. Its revenues amount to no more than 2,600 crowns per annum, to which the government adds 40,000 crowns annually. The administration of the house is in the hands of the Benfratelli, who attend the male sick as at S. Giacomo; and the female sick are under the superintendence of the sisters hospitallers, as in S. Salvatore and S. Giacomo. They amount to 24, including the novices, for whom a commodious noviciate has been recently erected adjoining the hospital; and they superintend the wardrobe, the washing and the kitchen of the males as well as females, assisted however by an average number of about 40 servants. The following is the statistical table of the establishment.

STATISTICAL TABLE OF S. GALLICANO FROM 1831 TO 1840 INCLUSIVELY

YEARS	SICK				AVERAGE NUMBER OF DEATHS PER CENT.	AVERAGE NUMBER IN THE HOSPITAL DAILY
	REMAINED IN THE HOSPITAL FROM 1830	ENTERED	CURED	DIED		
1831	98	414	401	27	6.56	42.33
1832	81	497	450	40	8.04	42.57
1833	88	519	476	27	5.39	40.84
1834	104	489	474	20	4.08	43.02
1835	102	641	620	27	4.21	44.18
1836	96	716	680	27	3.77	44.45
1837	105	554	538	24	4.33	43.14
1838	97	568	541	26	4.57	45.37
1839	98	503	498	21	4.17	43.67
1840	82	563	535	23	4.08	44.79
		5,461	5,210	262		

Average number received yearly 546. 1 | Average daily number of sick.
 Average number of deaths yearly 26. 2 | in the hospital . 107. 61
 Average number of deaths per 100 4. 79 | Average number of servants daily 43. 47

HOSPITAL OF S. ROCK. This lying-in hospital Hospital of S. Rock. adjoins the church of S. Rocco, on the Ripetta, was founded by a Confraternity, in 1500, for fever and surgical cases, was augmented in the XVI. century, by Card. Salviati for the reception of poor women on the eve of parturition, and was appropriated to their exclusive accommodation, in 1770, by Clement XIV. It contains 20 beds with means of increasing, if necessary, their number: the beds are furnished with curtains and screens so as to separate them effectually. It is under the medical attendance of the obstetrical professor of the University; and to it is annexed a school of midwifery for female pupils. Its revenues amount to 2,490 scudi a year, to which the Government adds 690 scudi annually; and its funds are administered under the controul of a special deputation. Females, who may have had the misfortune to become pregnant from illicit intercourse, are admitted even a considerable time before parturition without giving their name, their country or their condition of life; and such is the delicacy observed in their regard that they are at liberty to wear a veil so as to remain unknown even to their attendants, in order to save the honour of their families, and prevent abortion, suicide or infanticide. Even should death ensue, the deceased remains unknown. Those, who wish for better fare than that ordinarily afforded by the hospital, may be accommodated by paying accordingly. The children are conveyed to S. Spirito; and the mother who purposes re-claiming her offspring affixes a distinctive mark, by which it may be recognised and recovered. To remove all disquietude from the minds of the females who may enter, the establishment is exempt from all civil, criminal and ecclesiastical jurisdiction; and its threshold is never crossed except by persons of the establishment, that is the Physi-

30 Jan. cian, surgeon, two midwives, the Prioress, the Prior, who is a priest, and two female servants, in all eight persons.

Of nearly two thousand pregnant women admitted during ten years only eight died in child-birth.

STATISTICAL TABLE OF S. ROCCO FROM 1831 TO 1840

YEARS	PREGNANT WOMEN				AVERAGE NUMBER IN THE HOSPITAL DAILY
	REMAINED FROM 1830	ENTERED	CURED	DEATHS	
1831	2	177	171	2	2.26
1832	8	141	146	2	1.97
1833	3	155	154	2	2.04
1834	2	185	182	3	2.32
1835	2	166	168	2	1.83
1836	2	164	162	4	1.95
1837	1	183	180	1	2.22
1838	3	162	161	2	1.96
1839	4	161	161	4	2.10
1840	3	164	165	2	1.94
		1,658	1,650	8	
Average number received annually					165.8
Average number of deaths					0.8
Average mortality per cent					0.47
Average number daily in the hospital					2.06

LA TRINITÀ DE' PELEGRINI E CONVALESCENTI. The celebration of the Jubilee, instituted by Boniface VIII. in 1300, originally recurred every hundred years: Clement VI. reduced it to every fiftieth, and Paul II. to every twenty-fifth, year, the interval at which it still recurs. In 1548 S. Philip Neri formed the Confraternity of the Most Holy Trinity for the double purpose of providing for pilgrims of both sexes at all times but particularly during the Jubilee and in Holy Week, and of receiving convalescents; and these are the objects contemplated by the Trinità de' Pelegrini e convalescenti, situate between the Monte di pietà and the ponte Sisto. The division for the male pilgrims and convalescents contains a small refectory for 240, and a large one for 400 guests, a small dormitory with 160, and a large one with 288, beds; and the division for female pilgrims and convalescents contains 40 beds and two refectories for 300 guests. To be admitted as pilgrims they must come from a distance of at least 60 miles and bring with them the attestation of their bishop or his Vicar, certifying that they come to visit the holy places. All go to confession and Communion during their stay, and hear a moral discourse morning and evening. The establishment is provided with a church and oratory, and is attended by a medical man, five priests and about 20 domestics. On occasion of the Jubilee the pilgrims that crowd to Rome average six or seven thousand; and the supernumeraries are lodged in the larger convents. The convalescents average about a hundred yearly; and should any relapse, they are remanded to the hospital in the carriage of the establishment, kept exclusively for their use. In ordinary years the inmates are most numerous at Easter, and average about 400 of both sexes. On their departure from the hospitium such as stand

The Tri-
nity of
Pilgrims
and Con-
valescents.

in need of clothes are provided with them gratuitously. The revenues of the establishment amount to 48,000 crowns annually, of which the Papal exchequer supplies 2,400. During the last Jubilee the outlay amounted to 64,644,08 crowns; and to meet this extra expenditure 25,000 scudi, the legacy of Card. Lazzaro Pallavicini, is suffered to accumulate during the interval between the Jubilees.

The reception of the pilgrims during the Holy Week is at once edifying and affecting. Bishops, Cardinals, Ambassadors, Princes and Kings, vested in sack-cloth, the uniform of the confraternity, wash and dry and kiss their feet, attend them at table, and serve them with more than menial humility and assiduity. In a distinct part of the establishment the female pilgrims receive the same good offices from the ladies aggregated to the institution, who number amongst them some of the first princesses of the land. On Good-Friday, in 1825, Leo XII. inscribed his name on the books of the house as a member of the Confraternity; and his Holiness afterwards washed and kissed the feet of several pilgrims and waited on them in their refectory. The King and Queen of Naples, who visited Rome during the same year, performed the same humble offices; and more recently I have seen the Ex-King of Portugal, with several Lords and princes, actively and cheerfully engaged in the same practices of Christian brotherhood.

The following tables give the number of times pilgrims were entertained by the establishment during the ten last Jubilees; and also the number of convalescents from 1831 to 1840 inclusively.

STATISTICAL TABLES OF THE PELEGRINI FROM 1575 TO 1825

YEARS OF THE JUBILEE	ENTERTAINMENTS TO PILGRIMS			AVERAGE NUMBER IN THE HOSPITAL DAILY
	TO MEN	TO WOMEN	TOTAL	
1575	96,848	20,000	116,848	320.13
1600	"	"	324,600	889.31
1625	460,269	122,491	582,760	1,596.80
1650	226,711	81,822	308,533	845.29
1675	218,340	93,437	311,777	854.18
1700	"	"	300,000	821.91
1725	"	"	382,140	1,046.95
1750	"	"	136,513	374.00
1775	"	"	99,667	273.06
1825	169,652	92,940	263,592	722.16

Average daily number of civilian convalescents
 Average daily number of military convalescents
 Average daily number of military convalescents

TRINITA' DE' PELEGRINI E CONVALESCENTI

CONVALESCENTS DURING TEN YEARS

YEARS	CONVALESCENT CIVILIANS			MILITARY CONVA- LESCENTS	AVERAGE DAILY NUMBER OF MILITARY
	MEN	WOMEN	AVERAGE NUMBER DAILY		
1831	7,484	2,348	91.00	3,690	40.43
1832	5,730	2,076	63.13	5,671	61.96
1833	3,478	1,264	27.90	4,233	46.36
1834	4,461	1,457	46.06	3,216	35.24
1835	3,056	1,350	32.85	2,046	22.20
1836	5,252	1,649	53.58	3,898	42.58
1837	5,943	2,067	59.51	5,038	55.20
1838	5,767	1,368	53.26	4,426	48.50
1839	6,618	1,254	57.55	4,526	49.65
1840	5,952	1,536	69.09	4,931	53.89
	53,741	16,369		41,655	
Average annual number of civilian convalescents.					7,011 „
men.					5,374. 1
women					1,036. 9
Average daily number of civilian convalescents .					50.44
Average annual number of military convalescents					4,165. 5
Average daily number of military convalescents. .					45.67

Besides the public hospitals already noticed, Rome has two private and seven national hospitals. The private hospitals are that of *the Apothecaries*, founded, in 1429, near the church of S. Lorenzo in Miranda, and having four good beds, a priest, who is rector, an hospitaler on the spot, a physician and a surgeon; and that of *the Bakers*, founded, in 1500, near the church of S. Maria di Loreto, in the forum of Trajan, having 14 beds and receiving an average annual number of 20 patients. The national hospitals are that of *SS Ambrogio e Carlo*, founded for *the people of Lombardy* in the XV century, and accommodating an average annual number of 45 patients; that of *the Florentines*, founded near the national church in 1607, and having six beds; that of *the Lucchesi*, founded near their church in 1649 and having four beds; that of *the Spaniards*, founded near S. Maria di Monserrato in 1350; that of *the Portuguese*, near S. Antonio de' Portoghesi, founded in 1430, and having four beds; that of *S. Maria dell' anima*, of *the Teutonic Nation*, founded in 1500; and that of *the Poles*, near the church of S. Stanislaus, founded in the XVI. century.

The hospital of S. Giovanni Calabita or of the Ben-fratelli, situate in the island of the Tiber, was founded, in 1581, by a religious society called the Ben-fratelli from the brief exhortation "Fate bene fratelli;" "Do good brethren", constantly used by their Spanish founder, John of God, Calabita, when soliciting alms for the poor. The hospital, which is appropriated chiefly to acute diseases, receives those only who come recommended by some benefactor of the establishment, or can afford to pay a moderate remuneration; and it receives male patients only. The number of beds are 74; the annual average number of patients is 989; the average

Hospital
of the Ben-
fratelli.

number of patients daily is 40 ; and the average number of deaths is 7 per cent. With the exception of one physician, who attends twice a day, the entire service of the hospital is done by the monks hospitalers or Benfratelli, who attend the sick night and day with unremitting assiduity. Their dispensary, which sells medicines to the public, has a high character, and is one of the principal sources of their revenues.

The military hospital of the Cento Preti.

The military hospital, situate in the edifice called *de' Centopreti*, near the *ponte Sisto*, was opened in 1841, under the superintendence of the Knights of Malta, and contains 500 beds. For every sick soldier the Government pays the establishment two pauls per day ; but officers and military agents, should they wish to enter the establishment, are accommodated in a distinct part of the building at their own expense. The discipline of the hospital is admirable ; and the spiritual and temporal wants of the inmates are abundantly provided for. The edifice was originally erected as a poor house by Sixtus V., was converted into an Ecclesiastical college, and into an hospital for poor priests, who are now received into the great hospitals but in separate apartments ; and, having been confided to the care of a Congregation of a hundred priests, established, in 1631, for purely spiritual purposes, and still attached to the church of SS. Michele e Magno in Borgo, it took the name of the Congregation, which it still retains. During four months it gave admission to 1595 soldiers, of whom only 41 died ; and the average number in the hospital varies from 184 to 325, a third of whom labour under surgical, two-thirds under medical, diseases.

The mad-house.

THE MADHOUSE. This charitable institution was erected at the extremity of the *Lungara*, near the hospital of S. Spirito, by order of Benedict XIII., and

consists of two separate edifices, one for males, the other for females. It was enlarged by Leo XII. and receives the insane not only of Rome but of other provinces of the Papal States. The men are under the superintendence of a rector; the women, of a prioress. There are five male and three female guardians, a barber, infirmarian and cook with common servants: a physician and surgeon daily visit the patients, all of whom wear a uniform; and corporal punishment is totally excluded. All the patients approved by the medical attendants hear Mass daily; and such as have lucid intervals are visited and consoled by a pious Association of priests. Some statistics make the proportion of insane cases in Italy and France as 4 to 4, and in Italy and England as 4 to 7; and according to Quetelet, in his Annals of Statistics, the insane are generally to the population as about 4 to 3,785. The average number who enter the hospital annually is 406, of whom 70 are men and 36 women; the average number in the hospital daily is about 400, of whom about a third are females: the average number of men cured are 60 per cent, of women 46 per cent: the average number of deaths are men, 33 per cent; women, 55 per cent. The revenues of the establishment amount to 3,500 scudi per annum, to which the Government adds 14 bajochs per day for each poor patient; and the sums paid by the families of patients in good circumstances are estimated at 4,800 scudi, those contributed by the exchequer, at 4,900 scudi; and the support alone of each poor patient is calculated to cost the establishment 16 bajochs or about 8 $\frac{1}{2}$ pence, per day.

WIDOWS' ASYLUMS. One of these valuable institutions exists in each of the following localities, viz degl' Ibernesei, near the torre del Grillo; via Paradisi;

The widows' asylum.

Campo Carleo; Boschetto; parish of S. Lorenzo in Lucina; vicolo delle Vedove; via Poli; via delle Orsoline; vicolo de' Vecchierelli; via de' Pollacchi; and vicolo del villano, in all containing upwards of 100 widows.

Subsidies
of the Da-
tary, Briefs
and lotte-
ries:

I SUSSIDI SULLE CASSE DELLA DATERIA, DE' BREVI, E DE' LOTTI. The Dateria gives 7000 scudi annually to the Pope's Almoner, who is a titular archbishop resident in the Pontifical palace, and who divides the city into eleven sections, over which preside eleven ecclesiastical visitors, ten surgeons, eleven physicians, a medical inspector; and any sick person, who may shrink from the publicity of the hospital, has only to send to his parish priest for a biglietto, when he is attended in his own house gratuitously by those officers, who are paid by the Almoner. The sisters of charity also assist the sick, under the direction of the Parish priest, but exist in only 16 parishes of Rome, not having been yet established in the Trastevere or Borgo. The Sussidio de' Brevi supplies money to be distributed to the poor by Government at Christmas and Easter; and that of the Lotti, besides other charitable donations, affords 5,300 crowns annually as dowries for poor girls.

Confrater-
nity of
Perseve-
rance.

CONFRATERNITA' DELLA PERSEVERANZA, erected in 1663, meet in S. Salvatore delle coppelle, and attend to the temporal and spiritual wants of strangers who may fall sick in hotels.

Archcon-
fraternity
of Death,

ARCHCONFRATERNITA' DELLA MORTE. This pious Union gives Christian burial to the poor who may be found dead in the Campagna, and whom they sometimes bring from a distance of 20 and even 30 miles to the cemetery attached to their church and oratory in the via Giulia. They also perform the last offices of humanity to the destitute poor of the city. The

average number of corpses brought with them from the Campagna is about ten annually; but it had been greater until the farmers were compelled, as they still are, to send their sick dependants to the hospitals. This Archconfraternity originated the devotion of the Quarant'ore.

MONTE DI PIETA'. The first monte di Pietà was instituted in Perugia; but that of Orvieto was the first to receive the sanction of the Holy See, in 1464. The principal object of such institutions is to lend small sums of money gratuitously or at a very low interest to the necessitous. That of Rome had originated with father John Calvo, Commissary of the Order of Friars Minors in Rome, in 1539, with the cooperation of Paul III. (a). The growing institution was fostered by Gregory XIII., Sixtus V., Clement VIII., and other Pontiffs; and S. Charles Borromeo had been one of its earliest and most liberal patrons. It however had been suppressed by the French; but was restored, in 1803, by Pius VII. Its locality was often changed; but since 1604 it seems finally fixed in the piazza del monte di Pietà, where it occupies three palaces. It lends sums to the amount of fifteen crowns, on pledges, without demanding interest; but for larger sums it now receives five per cent. A pledge for a scudo is received, and may be renewed, gratuitously; and the bank has thus in circulation 90,000 scudi without remuneration of any sort. The number of pledges often amount to 1,000 daily; and the sums lent daily average 4,000 scudi. The certificates must be renewed after the expiration of seven months, otherwise the unredeemed pledges are sold by public auction, and the surplus reserved for the proprietor. The capital in circulation reaches half a million of crowns; the number of pledges

The Monte
di Pietà.

(a) Wadding, *Annales Minorum, Romae* 1735, T. XIV. p. 93.

is estimated at hundreds of thousands ; its other capital is calculated at several millions of scudi; and it is moreover possessed of an annual income from property to the amount of 40,000 crowns, which is more than sufficient to pay the salaries of its hundred clerks, its overseers, Swiss guards etc. Annexed to the establishment is a depot , in which may be deposited plate , jewels and other valuables with the utmost security and at a moderate storage. The offices are open every morning at eight o c., and are not closed until the business is dispatched; and the whole is superintended by a single Director appointed by the Pope's Treasurer General.

Savings-
bank.

A savings-bank forms an appropriate appendage to a Montedì Pietà; and since the establishment of such a bank, in 1836, the pledges have ceased to be on the increase. The beautiful church of the establishment has been described in its proper place.

Subsidy of
public
works.

SUSSIDIO DE' PUBBLICI LAVORI. The public treasury allocates 1,000 scudi a week to the employment of paupers in public works , giving each 15 bajochs a day, and adding to their number in cases of necessity on the part of the poor or of the public ; the artisans thus employed are principally masons. The inspectors are paid 15 scudi per month, and the under inspectors four pauls per day. The public works are under the superintendence of the Commissione de' sussidii , among whom are four engineers and antiquaries to point out and direct the works to be executed, such as excavations, public roads, walks etc. The number of paupers thus daily employed averages six hundred.

The Pope's
Almoner

THE POPE'S ALMONER. This dignitary has been already noticed. Besides the benefactions before mentioned he distributes half a paul to every poor person entering the court of the Belvedere for that purpose

on the day of the pope's coronation, a paul at Christmas, Easter and the anniversary of the Pope's coronation, to each prisoner in the Capitol, in the carceri nuove, in the house of correction, and to the female penitents of S. Michele, amounting in all to about 150 scudi, besides 600 scudi given in casual relief. The Datary affords the Almoner 22,800 scudi annually for these purposes and also for the relief of the sick, for schools, for the exposition of the B. Sacrament in the Pauline chapel on the first sunday of Advent, and for the Sepulchre in Holy Week, the two latter costing each 1300, crowns.

COMMISSIONE DE' SUSSIDII. This Commission was instituted, in 1826, by Leo XII., and consisted of a Cardinal, eight subordinates and a secretary, appointed as a common centre to the public charities of Rome and a means of repressing mendicancy. Their vigilance was also to extend to the examination of gratuitous pensions, and the extension of house relief to the modest poor. The French had appropriated to mendicants the church of S. Croce in Gerusalemme and the Lateran; but mendicancy was still on the increase. It was somewhat abated by the restrictions imposed on the return of Pius VII., but was absolutely prohibited by Leo XII.; and all the destitute poor were ordered to the house of industry at the baths of Diocletian, whence, after three days shelter, they were remanded to their own country, if strangers, or compelled to work, if Romans. Even pilgrims were prohibited to beg in the streets; and transgressors of the prohibition were sent to work among the galley-slaves. These wise ordinances have been gradually superseded; and, although the Commission still exists, mendicancy is now not only permitted but legalized, to the no small encouragement of the indolent

The Commission of subsidies: Confraternity of the Holy Apostles: Congregation of Divine Commiseration; Congregation of Ecclesiastical subsidies.

and annoyance of the Public. Even the caffes, the trattorias, the churches are almost all occasionally infested by them ; and it would seem as if the funds annually expended offered a premium to idleness, and augmented the very evil which they are intended to remedy, an evil, however, which, in this country, it is much easier to notice than to remove. Forty approved lame and blind mendicants are alone privileged to ask alms at the Quarant'ore. But to return:—The Commission of subsidies, of which we speak, extends its branches not only into every region but into every parish of Rome, distributing an annual sum of 112,388 scudi in money, clothes, beds, food, lodging etc., besides which the Cardinal President of the Commission distributes 30,000 crowns annually, the amount of the profits arising from the lottery, first established by Innocent XIII. in 1722; the Dataria, 1200 crowns annually; the Segreteria de' brevi, 4000 scudi in monthly sums, together with 100 dowries of 20 crowns each; the Treasury 5000 crowns annually to poor officials, and 30,000 crowns to the widows and children of deceased officials on small pensions; and the Palazzi Apostolici 12000 crowns to select families of twelve children, without mentioning the relief afforded by the convents, conservatories, congregations, confraternities, archconfraternities etc. etc. Thus *the Archconfraternity of the SS. Apostoli*, now attached to S. Eustachio, relieve modest poverty: the *Congregazione de' nobili aulici di Roma*, called *Urbana* from its institutor Urban VIII., attached to S. Lorenzo in fonte, administer to the wants of the poor servants of Cardinals, princes, ambassadors etc.: *the Congregazione della Divina Pietà*, attached to S. Eustachio, proposes to discover and relieve decayed families and such industrious persons as are reduced to poverty by

misfortune, and have too much spirit or modesty to solicit assistance, distributing 2,100 crowns annually besides food, raiment, beds etc.; *the Congregation of ecclesiastical subsidy*, attached to S. Stefano in piscinula, relieves indigent ecclesiastics; and eighty confraternities administer to the wants of the poor in some form or other. Private individuals have also left large bequests to the poor of Rome; and among them we may mention Monsignor Carmignano, who died in 1812, leaving 3,500 crowns annually for that benevolent purpose; Gregorio Chiesa, who died about the same time and left an annual bequest of 500 crowns; the Marchioness Cavalieri, who died in 1813, bequeathing 1250 crowns annually; Lorenzo Ortolani, who died in 1837, leaving a bequest of 8000 scudi, with many others too numerous to record. The government moreover, in cases of inundation, heavy snow or the like, distributes two pounds of bread daily, in the colosseum, to all who ask for it, or in the respective houses, should egress be prevented by the inundation of the Tiber.

A considerable portion of the population of Rome are enrolled in its various Confraternities, united for the purpose of relieving more effectually some particular form of distress, of averting or remedying some particular species of evil, physical or moral. Based as they all are on Religion each of these Confraternities has its own church, chapel or oratory, and its own chaplain or chaplains. On public occasions they usually wear a particular uniform and display a peculiar banner; and on extraordinary occasions the processions of the richer Confraternities are accompanied by military music. We have already noticed a few of them, who have for object the relief of the poor; and we shall here glance at a few more among the most distinguished, who have the same

benevolent purpose in view, premising that such pious unions assumed their present form in the XIII. century, and are all under the protection and patronage of priests, bishops and the Holy See.

Confratern-
nity of the
Sacred
Heart of
Jesus.

CONFRATERNITY OF THE SACRED HEART OF JESUS, commorly called **DE' SACCONI**. This pious union was founded in 1729, and reckoned among its first members Blessed Leonardo. When on duty the Brethren, among whom are Cardinals, Princes, Prelates etc., go discalced, and wear a long penitential garb of sackcloth, that covers even the head, with holes cut for the eyes, tied round the waist with a coarse rope, a disguise which, at first sight, appears grotesque, but which is well contrived to level all distinctions of rank, and fix the attention of the benevolent not on the individual but on the object for which he solicits alms. Every Friday two of the brethren issue from S. Theodore's in the morning and two in the evening to collect alms, which generally amount to four scudi at a time, and are employed about half in the maintenance of public worship in their church, which is unendowed, and the remainder in giving bread to the hungry, which they do under the special direction of the respective parish priests. They also, as we shall see, correct cursers and swearers with becoming humility; patience and charity.

Archcon-
fraternity
of the
Annuncia-
tion.

ARCHCONFRATERNITY OF THE SS. ANNUNZIATA. It was instituted, in 1460, by Card. Torrecremata O. P. to give dowries to poor, and particularly to orphan, females. On the feast of the Annunciation they walk processionally to the Minerva, where the Pope usually attends in grand gala, and distributes to each of about 100 candidates 30 scudi, if she purposes getting married, and 50 should she prefer taking the veil.

In the same church of the Minerva are three other Associations, which, among other works of piety, have for object the same benevolent purposes, that is the *Compagnia della Madonna del Rosario*, instituted in 1566, which, in addition to her dowries, give each poor female a white gown and mantle and a pair of sandals, which she wears in the procession of "our Lady of the Rosary," on the first sunday of october, a feast instituted by Gregory XIII. to commemorate the naval victory obtained over the Turks by the Catholic League in 1571. The dress is so fashioned as to cover the mouth, and is stuck over with pious, symbolical perhaps of the shrinking sensitiveness of virginal delicacy. *The Confraternity of S. Apollonia*, instituted in 1565, gives to six poor females dowries of 30 scudi each, and a similar dress on the feast of the Saint; and *the Sodality of SS. Agatha and Lucy*, instituted in 1596, celebrates also in the Minerva the feast of the Transfiguration, and gives twenty dowries of from 20 to 30 scudi each to as many candidates for the religious veil.

THE ARCHCONFRATERNITY OF THE GONFALONE. This is the most ancient confraternity of seculars, and assumed a regular form so early as 1264, when its members assembled in S. Mary Major's, as we read in Piazza (a), Fanucci (b) and Morichini (c), and has been already noticed in our description of their oratory (d). Besides its other works of charity it gives fourteen dowries, one of 20 and two of 50 crowns, for three nuns, and the other eleven to marriageable females.

Archconfraternity of the Gonfalone.

THE ARGHCONFRATERNITY DELLA SANTISSIMA CONCEZIONE, instituted in the XV century,

Archconfraternity of the Conception.

(a) Parte 1, p. 559. (b) p. 195. (c) ol. 1. p. 214.

(d) Vol. 11. p. 308.

is attached to S. Lorenzo in Damaso, and gives eight dowries of 25 scudi each.

Archcon-
fraternity
of the
stigmata of
S. Francis.

THE ARCHCONFRATERNITY DELLE STIMATE DI S. FRANCESCO, founded in 1594, is attached to the SS. Quaranta, and gives four dowries of 50 scudi and three of 30 crowns, each.

Admini-
stration
of the
lotteries.

THE AMMINISTRAZIONE DE' LOTTI, besides its other charities, gives, on occasion of every extraction in Rome, five dowries of 30 crowns each, and, on occasion of every extraction outside Rome, five dowries of 50 crowns each, besides several monthly dowries to daughters of the members of the Civic Guard.

Vatican
Chapter.

THE VATICAN CHAPTER gives five dowries of 30 scudi each, and thirty-five more of 25 scudi each, on the octave of Corpus Christi, when the dowried attend the procession in the square before S. Peter's.

Other Arch-
confra-
ternities.

The Archconfraternity of the Trinità de' Pellegrini gives eighteen dowries, averaging twenty-five crowns each. *The Archconfraternity of S. Marcello* also give several dowries. *The Archconfraternity of SS. Bartolomeo ed Alessandro de' Bergamaschi* give eleven dowries, amounting to 500 crowns; that of *S. Maria di Loreto* give 23 dowries, some of 20 some of 33 crowns each; those of *S. Giacomo in Augusta* and of *S. Maria della Consolazione* give at least seven annual dowries each, to which we may add the dowries given annually by the Confraternities of *S. Gio. Decolato*, *della Carità in S. Girolamo*, *di S. Luigi de' Francesi*, *di S. Maria di Monserrato*, *di S. Antonio de' Portoghesi*, *di S. Giovanni de' Fiorentini*, and by several noble Roman families, among whom the Borghese and Doria families hold a prominent place.

The charitable institutions for the defence of the poor, another useful branch of Christian benevolence, are as follows

THE ARCHCONFRATERNITY OF S. IVO. It was instituted in 1616, and is composed of lawyers and solicitors, who lend their gratuitous advocacy to poor clients, and furnish all the pecuniary means necessary to carry their suits through the courts. Mons^g. Lamber-
tini, afterwards Benedict XIV, when a lawyer, had been a member of this sodality.

Archcon-
fraternity
of S. Ivo

THE ARCHCONFRATERNITY OF S. JEROM. DELLA CARITA' performs the same work of be-
nevolence.

Archcon-
fraternity
of S. Jerom
della Ca-
rità.

We have now noticed 62 institutions, in actual activity, of which 24 are for the sick, that is, eight public hospitals, eleven private, three institutions to aid the infirm at their homes, besides the Confraternity della Morte, three institutions for shelter, the Monte di Pietà and the Subsidy of the public works. To these are to be added eighteen institutions for house relief, and thirteen for dowries, besides many others that give portions and finally three for the defence of the poor. The medical hospitals, such as S. Spirito and il SS. Salvatore, may contain 2,194 beds; the surgical hospitals, that is S. Giacomo, the Consolazione, S. Gallicano and S. Rocco, 799; the Trinità de' Pelegrini e convalescenti, 488; S. Maria de' Pazzi, 420; and the private hospitals, 630, in all 4,531 beds for the sick poor of Rome and its vicinity. The number of medical cases in the public hospitals averages daily 712; The surgical, 403; in the private hospitals, 232: the insane average daily 392; the convalescent, 100: in all 1839 beds are constantly occupied. In the medical hospitals have been received in ten years 165,462 patients, of whom 15,996 that is 9.66 per cent., died: in the surgical hospitals have been received in ten years 36,807, of whom 3077, that is 8.85 per cent., died: in the madhouse 1061 patients, of whom 431 died,

Recapitu-
lation.

that is 40. 62 per cent: in the private hospitals about 11, 169, of whom 788 died; that is 7. 05 per cent: in the hospital of the convalescents 111. 755, of whom not one died. Thus, in the estimate of ten years there have been 214, 499 patients, of whom 21. 292 died or 9. 29 per cent. The number of servants averages 3 for every ten sick persons. The blind and lame, who attend the Quarant'ore, are 40. The three houses that lodge, without feeding, the poor receive 484 persons: about 200, 000 pledges are received yearly by the Monte di Pietà: 1000 poor persons are constantly employed at the public works; and the number of poor relieved within door is estimated at 18, 266; the number of annual dowries are 1200; and gratuitous advocacy is extended to many families, so that it is estimated that by the charitable institutions noticed are annually relieved 22, 000 persons. Up to the period of the French occupation all these institutions were provided with competent endowments, without drawing on the exchequer: some among them were able to lend considerable sums at interest to the Papal government: the dowries had been at least thrice their present amount; but during the French occupation the charitable institutions of Rome suffered much. It were foreign to our present purpose to dwell on the injustice of that occupation or its calamitous consequences; on the blood the invaders spilt; the mothers whom they rendered childless; the wives, husbandless; and the children, orphans; on the families they reduced to beggary; the morals they corrupted; the convents and monasteries they suppressed (a); the numbers of reli-

(a) The Historical Conference of the university of Cambridge; held in 1844, and consisting of persons destined for the ministry of the Protestant church, after three days discussion, passed the following

gious of both sexes whom they turned out homeless, destitute wanderers or consigned to exile and imprisonment; their rapacity in robbing Rome of her masterpieces of sculpture and painting; their alienation and appropriation of ecclesiastical revenues; their sacrilegious plunder of the churches and altars. These form subjects of frequent and severe animadversion among the Romans, who occasionally dwell on them with deep and indignant reprobation. Even the charitable institutions did not escape the grasp of French fraternization. During the French occupation many endowments were sold; the furniture seized; universal confusion was introduced into the public charities generally; and for a time universal penury and partial starvation. At the close of the Roman Republic, as it was called, efforts were made to remedy these evils; but the second French invasion followed; and the charitable institutions suffered a second spoliation. After the return of Pius VII. some of them became entirely, some partially, dependant for their means of existence on the Papal exchequer. To the institutions already described the Papal Government now gives 364, 284 crowns annually, that is to the hospitals 116, 620 crowns, for in-door relief 189, 364 crowns; for public works 52, 000 crowns; and for dowries 6, 300 crowns, besides 43, 900 annually distributed by the *Dataria*, *Brevi* and *Limosineria*, in all 408, 184 crowns. The Hospitals are moreover endowed to the amount of 115, 490 crowns annually of their own; the eleemosinary institutions, 10, 242; the dowry institutions 39, 700; and the harbouring institutions 3110 crowns

resolution: "Resolved that the suppression of the convents by Henry VIII. was a cruel injury to our country, and that existing circumstances imperatively demand the re-establishment of similar institutions in England." *Univers.*

annually, to which we may add the revenues of the Monte di Pietà amounting to 40, 000 crowns, and 5000 crowns for divers other pious institutions, in all ascending to 213, 542 crowns. Both amounts make 621, 726 crowns annually, of which the 62 institutions noticed are possessed, and which are devoted to the relief of the poor of Rome, exclusively of the sums appropriated, by the various institutions, to the education of the poor, a still more important branch of Roman benevolence, of which we now proceed to treat.

The foundling hospital.

THE FOUNDLING HOSPITAL. This institution, which is situate in the hospital of San Spirito, we number among those which have for object the education of the poor, because, although it affords temporary sustenance to the foundling, its principal object is their moral cultivation. The laws of Solon gave Athenian parents power of life and death over their children; those of Lycurgus ordered the Spartans to destroy their deformed or delicate offspring that they may not prove a burden to the State; the Latins exposed even healthy and undeformed babes; and in Rome the absolute right of parents over the lives of their children was confirmed by the Law of the Twelve Tables. The mild spirit of Christianity revolted against these legal murders: Constantine ordained, in 315, that children, whose parents were unable to support them, should be provided for at the public expense: the Council of Arles, held under S. Sylvester, in 336, directed that children exposed near a church should not be restored to their parents unless claimed within ten days after the exposure; but the first emperors who expressly condemned infant exposure seem to have been Valentinian 1., Valens and Gratian, whose enactment is preserved in the Justinian Code. The first asylum on record for the in-

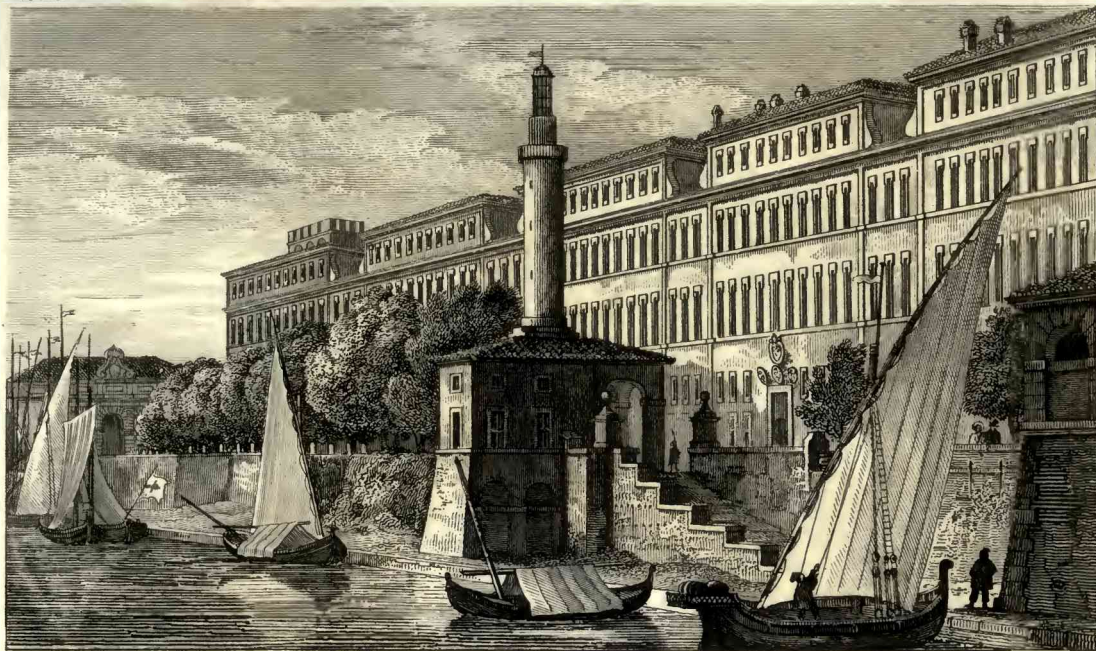
fant victims of misery and crime was established at Milan, in 795, by a benevolent priest named Datheo, who gave his establishment the name of *exsenodochium*, which he endowed permanently, and placed under the power of the successors of S. Ambrose (*a*): others followed in Milan, Novara, Burgundy, Montpellier and Marseilles, the two latter established at the close of the XII. century by the hospitalers of the Holy-Ghost (*b*), under whose care Innocent III. placed a similar institution, attached to the hospital of S. Spirito in 1198, the first of the sort known in Rome. In Paris they were first introduced, in 1638, by S. Vincent of Paul; in London not till the last century. To avoid the evils of infanticide or exposure, and to spare maternal delicacy, near the entrance of the edifice is placed a *ruota* or cylinder, which turns on a pivot, and in which the infant may be laid at any hour, and, upon ringing a bell, is received without enquiry by the person stationed in the lodge. Should the parent be disposed to recognise its offspring at a future period, any intimation to that effect is carefully registered; and the infant is consigned to a resident or country nurse. The resident nurses occupy three rooms with fifty beds each; and to each bed are annexed two cradles. The healthy infants are placed in two of the rooms; the unhealthy in the other. The foundlings received annually average 834: the mortality among them is immense, being more than 72 per cent, owing, in part, to their previous ill treatment, many of them being brought from all parts of the States, and some even from the kingdom of Naples. There are however 34 foundling hospitals altogether in the Pope's dominions,

(*a*) Muratori, *Antiq. med. æv.* T. III. Dissert. 57. (*b*) De Gerarde, *De la Bienfaisance publique* T. II. p. 145.

which receive on an average 3000 children annually, all of whom are not illegitimate; and they average to the population as 1 to 841. The nurses on the establishment are paid two scudi and 40 bajochs per month, besides good diet and lodging: the country wet nurses receive a scudo a month for the first fourteen months, which are called *il baliatico a latte*, after which commences the *baliatico a pane*, which lasts to the age of twelve for the boys, and of ten for the girls, during which the nurses are paid six pauls a month for the first six months and four for the remainder, besides thirteen pauls a year for clothing. The males who return from the nurses are sent to an orphan-house in Viterbo, where they are brought up to some useful trade, and dismissed at the age of twenty-one with two scudi each. The females are placed in a spacious conservatory, adjoining the hospital, in which they amount to nearly 600, and are employed in making, mending and washing for the whole establishment of S. Spirito, in various sorts of needle work, embroidery etc.; and each of them is entitled to a dowry of 100 scudi.

The hospital of S. Michele; its gradual formation.

HOSPITAL OF S. MICHELE. It stands on the Ripa Grande, and spreads along the bank of the Tiber 770 feet in length, fifty in breadth and 264 in depth, forming a circuit of more than half a mile. In the XVI. century S. Pius V. issued a bull prohibiting mendicancy in the churches: S. Charles Borromeo adopted the same injunction in the diocese of Milan: Gregory XIII. forbade mendicancy altogether, assigning for the reception of mendicants the Trinità de' Pelegrini and the hospital of S. Sisto, now the military hospital of the Cento Preti, built by Domenico Fontana, and still giving its former name to the Community of old men and old women in S. Michele; and Sixtus V. erected a



G. Cottafrani inc.

VEDUTA DELL'OSPIZIO DI S. MICHELE A RIPA

poor house, now a conservatory, near the ponte Sisto. These laws and institutions did not however succeed in effecting the total suppression of mendicancy; and Leonardo Cerusi of S. Severino in the diocese of Salerno, a servant of the Card. de' Medici, who, from a smattering of Latin that he acquired, got the name of il Letterato, devoted himself altogether to the creation of an establishment for the shelter of vagrant boyhood. Monsignor Carlo Odescalchi, the relation and almoner of Innocent XI., continued the good work of Cerusi, having opened an orphan house and woolen factory, in 1686, at the Ripa Grande, to which he transferred seventy boys, previously sheltered by him in the piazza Morgana; and the establishment was augmented by Innocent XII., who, in 1693, conveyed thither the *putti* or little ones of Cerusi from the palazzo Baldinotti, situate between the Corso and S. Silvestro in Capite. The youths of the Cerusi foundation are still called, from affection to his memory, the *Letterati*. Innocent XII. also converted the Lateran palace into a poor house for old men, old women and poor girls, whom, together with the inmates of S. Sisto, Clement XI. ordered to be embodied in the establishment at the Ripa grande, augmented for their reception by the Cav. Fontana, and furnished with a handsome church described in its proper place (a). The poor girls however still remained in the Lateran palace, until transferred thence by order of Pius VI., in 1794, to the conservatorio delle zitelle, erected for their reception at S. Michele by that excellent Pontiff. Thus, in the course of a century, were congregated in one locality the communities of S. Sisto, the palazzo Baldinotti and the Lateran, to form

(a) Vol. II. p. 299.

S. Michele, the great poor-house of Rome, unequalled perhaps in any other country in extent, endowment and usefulness.

Its four
grand
divisions.

It comprises eight courts, and consists of four grand divisions composed of old men, old women, boys and girls, besides which there is a house of correction for dissolute females and a prison for female delinquents, together with gratuitous schools for the mechanical and liberal arts. It admits foundlings, orphans, friendless children, decayed tradesmen, time-worn servants, and the aged of all descriptions not labouring under infectious disease, supplying them with every aid spiritual and corporal. The children of both sexes are admitted about the age of ten: the young men, having learnt some art, are dismissed about the age of twenty with a complete suit of clothes and a sum of money sufficient to purchase the implements of their trade or profession: the young women are kept until provided for by getting married or entering a convent, and are entitled to a dowry of 100 crowns, or to 200 crowns if they enter religion, sums supplied principally by the Confraternity of the Annunciation.

The diet,
dress, go-
vernment
and reve-
nues.

The diet of the old men and old and young women consists of 18 ounces of excellent bread per day, a minestra, four ounces of meat with something additional once a week, a foglietta of good wine, and for supper another minestra or a salad, one dish, besides fruit occasionally, something particular on festivals and an additional half foglietta of good, natural wine. The diet of the boys is the same, save that the three first camerate, consisting of the grown boys, receive four additional ounces of bread daily. The food on days of abstinence is different but not less in quantity nor inferior in quality. The aged dress in woollens in winter, in

linens in summer: the boys and girls wear a uniform, whenever they go outside the walls of the establishment; within the girls dress as they please; the boys wear a sort of comfortable undress. The temporal and spiritual government of the establishment is under the superintendence of a Cardinal Protector, who is perpetual visitor: the old men are under the inspection of a priest denominated Prior, who gives them permission to leave the hospital occasionally, sees that they observe the discipline of the house, attend their religious duties etc: the old women are governed by their prioress and several subalterns; the girls are under a Prioress, a subprioress and their assistants; and the boys under a Rector. The spiritual concerns of the establishment are in the hands of the Parish-priest and Curate of S. Michele, for Leo XII., in 1824, converted the hospital into a parish: two additional priests aid in hearing the confessions of the boys; two, of the girls; and one, of the aged women. Besides the common church in which all meet on sundays and holidays, each of the four communities has its separate chapel and chaplain, and all hear Mass daily, perform a spiritual retreat in Lent and various religious duties suited to their different ages and circumstances. The annual revenues of this vast institution, which comprises within its walls nearly 1,000 individuals, that is 120 old men, more than 120 aged females, 250 poor boys and 200 poor girls with officers etc., do not exceed 50,000 crowns, of which 21,200 are supplied from the Pope's exchequer, the remainder for the most part from the industry of the inmates. An exhibition of objects of art and industry takes place annually on the 29th of September, the feast of S. Michael, when the Pope sometimes honours the establishment with a visit. During the Carnival one of the cor-

ridors is converted into a temporary theatre, in which the boys perform sacred dramas for the amusement and instruction of their community and visitors, among the latter of whom are generally some of the Cardinals and Roman Princes.

A cursory view of its principal divisions: its front entrance and first great court-yard.

Having thus premised a brief history of the establishment and a succinct general account of its communities, spiritual and temporal government, revenues etc., we shall now proceed hastily through its principal divisions. The principal entrance is opposite the Tiber, a little beyond the light-house. A flight of travertine steps leads up thence to a covered portico, by which we enter a spacious court, in the centre of which is a handsome fountain of the Pauline water, and around which are various edifices. Its ground floors are occupied by the different trades and the upper by the boys' refectory, dormitories, schools, rooms of officers etc. To the right as we entered the portico are the printing office and oratory; to the left, the woolen factory erected by Clement XI. after the design of Fontana. From the printing office occasionally issue some good editions of standard works. The small prominent edifice to the right, as we enter the court-yard, is the study of sculpture: the corresponding one to the left is that of a decorative sculptor, near which is an hydraulic well, constructed by Poletti to supply the establishment with well water, the water of the fountain not being potable. The ground floor of the range to the right belongs to the woolen factory; the range opposite us as we entered, built, as its inscription records, by Innocent XII., *Innocentio XII. fundatori*, is divided by the woolen factory and the hatmakers; and the small door to the extreme left leads up to the locality of the weavers, in which 38 looms are actively employed. The ground floor

of the range to the right belongs to the different trades, hatters, taylors, shoemakers etc. The upper floors are appropriated to schools, dormitories, refectory etc. To the left, beyond this court, are two others also appropriated to trades, to dying, cabinet-making, stone cutting, carpentry, smithery etc. Machinery is very little used; and the woolen factory alone thus gives employment to 850 individuals of both sexes, including the condemned females and those in the penitentiary, by whom the spinning and warping are principally executed. The wool is entirely of national produce : about 80,000 yards of cloth are annually made , an amount enabling the establishment to undersell the foreign market; and it enjoys a monopoly of supplying the Papal troops and Apostolic palaces.

Advancing to the right, as we entered the portico, we soon meet the stairs leading up to the refectory and apartments of the Card. Protector and Perpetual Visitator, on the second landing. The Cardinal's apartments are extensive and richly decorated. Their walls are for the most part adorned with ancient and modern engravings and paintings , most of the modern by pupils of the establishment. His private chapel is richly ornamented with marbles and alabasters, and with two marble reliefs of S. Michael subduing Satan and the Annunciation, both by Amici, a pupil of the establishment ; and in the last chamber of the suite is an admirable cast of the celebrated Ludovisi Mars, said to be the only one extant, and recently presented to Card. Tosti by Prince Piombino. Adjoining the apartment of the Cardinal is a gallery adorned with ancient and modern busts, the modern by pupils of S. Michele.

Ascending hence to the next floor we meet to our left the boys' school, called of S. Carlo, and of the In-

The refec-
tory and
Cardinal's
apartments

nocenti or youngest children of the establishment, in which they are taught reading, writing, arithmetic, the Christian Doctrine etc.; and the stairs near the entrance to the school lead up to the dormitory of the camerata degl'Innocenti. The spacious corridor which we next enter is lined at either side with the rooms of the clergymen and other officers of this portion of the establishment; and at its further extremity are, to the right, a mathematical school, and to the left the school of music. From the corridor we enter a quadrilateral room, to the right of which is a second dormitory, and to the left the tapestry manufacture, occupying one large and one small room, and employing six hands. The tapestry manufactory, still the only one in Italy, is more ancient than that of the Gobelins near Paris, having been commenced by Clement XI. (1700-1721): after a suspension of nearly forty years it has been recently resumed with some activity and considerable success; but its productions are generally employed to decorate the Apostolic palaces. Returning to the quadrilateral room we enter the studio dei gessi or study of the casts, in which the youths who cultivate the Fine Arts are engaged in copying from a noble selection of casts taken from ancient and modern masterpieces. The boys in the department of the fine arts receive a liberal education, being taught mathematics, geometry, mechanics as they apply to the arts, chemistry, anatomy, profane and sacred history, mythology, painting, sculpture, architecture, music vocal and instrumental, engraving on copper, cameos etc. Besides the casts they are also provided with an extensive assortment of antique medals, cameos, engravings etc.; and the institution has already produced some eminent artists. Next follow the studies of architectural decoration; sculpture; and painting, after which we descend

to a suite of rooms appropriated to sculpture, engraving, carving and the elementary school of design, where the children are first taught to use the pencil. We hence ascend to an open terrace, on the summit of the edifice, which commands a good view of the surrounding scenery.

Descending to the court-yard we enter the old men's hospital, built by Clement XI., in form of a parallelogram with a garden in the centre: its architecture, more grave than that of the boys, and resembling the conventual style, seems to have been intended by Fontana to suit its destination. The ground floor, to the left as we enter, is a dormitory for the portion of the old men called the invalids, who thus find themselves on the same level with the refectory, church etc.; and above the ground floor are other dormitories, the chapel, the infirmary, with separate rooms for some of the old men. The infirm old men are entirely exempt from labour; but the healthy are employed in the kitchen, larder, refectory, porter's lodge, or work with the boys. They amount to 120, of whom 20 pay small pensions; and they may walk out at stated times on business or for amusement. The upper corridors with open arcades front the apartments of the old women, who amount to about 120, occupy five dormitories, besides an infirmary, and are under the inspection of a Prioress, subject to the controul of the Prior, who is a Priest. The healthy among them wash, mend and make for the community, attend the infirmary etc., for which they receive a small remuneration; but they are assisted in the more laborious duties by 30 stout young women, called *futicanti*. Like the old men, the aged women may also walk out at stated times on business or for amusement. The side of this square towards the Tiber runs parallel with the Odescalchi range; but the opposite side is rendered

Divisions
of the old
men and
aged wo-
men.

parallel by another building containing the kitchen and pantry of the old men, and the refectory of the old women, separated from it by the cortile delle Carette.

Conservatory for young females.

At the right extremity as we enter the cortile delle carette is a door communicating with the conservatory for poor young females, built by Pius VI. It consists of a spacious court-yard with a fountain in the centre, surrounded on three sides by the chapel, refectory, lavatory and kitchen, on the ground floor, on the other floor by workrooms, dormitories etc.; and the fourth side adjoins the rear of the common church. The females amount to 200, all gratuitously supported: they have nine large dormitories, each presided over by the oldest amongst them; are governed by a Prioress and sub-prioress; and may be visited by their very near relatives, in the society of a confidential female of the establishment; but, although they go out together accompanied by the Prior, who superintends the discipline, they never dine out. They are taught reading, writing, arithmetic, vocal music, needle work and other female arts; and they wash, mend and cook for themselves, work for the Papal army, for which they receive half the profits, and are engaged in manufacturing silk ribbons. They never leave except to marry or become nuns.

House of correction and prisons for female offenders.

Returning by the cortile delle carette to the adjoining public road we proceed towards the extremity of the establishment near the porta Portese, at which side are the house of correction and the prisons. The prisons consist of a vast rectangular hall, on the larger sides of which are three ranges of sixty cells, with the windows opposite one another to facilitate ventilation. This part of the establishment was erected from the designs of Carlo Fontana, in 1703, by order of Clemente XI., for

vagrants and dissolute females, and contains 64 chambers arranged on the panoptic plan, and hence requiring but a single inspector during the hours of work. The house of correction, established here by Pius VIII. for boys, transferred thence by Leo XII. to a prison adjoining the *carceri nuove*, is now a house of correction for unfortunate females, who are altogether separated from those condemned in the prisons for various crimes to various periods of imprisonment. They are all employed in carding, spinning and other details of the woolen factory (a); are treated with as much humanity as the nature of their unhappy situation permits; and enjoy all the spiritual advantages which zeal and charity can administer to the victims of vice and crime.

ORPHAN-HOUSE OF S. MARIA DEGLI ANGELI. This vast edifice adjoins the church from which it takes its name, and was constructed by Pius VII. in 1814, as a poor-house, from the public corn-stores, erected by Gregory XIII. on the ruins of the baths of Diocletian. Leo XII. converted it into a house of industry; but it has been recently appropriated exclusively to the reception of orphans of both sexes, who, however, reside in separate buildings, the entrances to which are in the piazza di Termini. The boys amount to about 450; the females to above 500: none are admitted under seven or over twelve years of age; and each candidate must be recommended as an object of charity by the twelve deputy prefects of the Commission of subsidies at the

Orphan-house of S. Maria degli Angeli.

(a) Those who wish for further particulars regarding the establishment of S. Michele may consult the *Relazione dell' origine e dei progressi dell' Ospizio Apostolico di S. Michele*, by Antonio, now Cardinal, Tosti, or Morichini, *degli Istituti di Pubblica carità etc.*, Roma 1842, vol. 11. p. 5. sqq.

instance of the parochial congregations, of which the respective parish priests are members. Both communities are carefully instructed in their religious duties, and are attended by four chaplains. The boys occupy two large dormitories, so disposed as to be visible in their whole extent from the rooms of the superiours, who alternately keep constant night watch. Two camerate amounting to forty are taught instrumental music, during the hours of relaxation from daily labour; and as their services are often demanded on festivals, a third of their earnings is reserved to themselves, and two-thirds go to the establishment. About thirty of them are brought up to agricultural pursuits: the rest learn some trade; and all are taught reading, writing and arithmetic. The military clothing is all made by the operatives, the earnings of each of whom are divided into three parts, one going to the establishment, another to the operative, and the remainder to a common reserve fund, which is handed over in just proportions to each artizan when leaving the orphan house. The females are employed in spinning, needle work, washing, mending and making; and they never quit the establishment unless to become servants, wives or nuns. A public exhibition of the works executed in the orphan-house takes place on S. Cecilia's day and on a sunday in August. The old men and boys are under the superintendence of seventeen brothers of the Christian doctrine, commonly called Ignorantelli; the females old and young are under the care of fourteen members of the Congregation of *le Figlie del Refugio del Monte Carmelo*, founded in Genoa in the XVII. century; and all are governed by a Card. Prefect and president, who alone can admit to places on the establishment and inflict expulsion. A titular bishop, moreover, with the name of Ecclesiastical deputy, superin-

tends the community of females. The annual expenditure of the establishment amounts to 45,000 crowns : the earnings amount to about 3,200 scudi annually; the fixed revenue does not exceed 400 scudi per annum ; and the deficit is supplied by the Pope's treasury, which gives at the rate of 12 bajocchi per day for every pauper over 14 years, and 10 $\frac{1}{2}$ for those under that age. Each of the Brothers of the Christian doctrine is paid 120 , and each of the Sisters del Refugio 100, scudi per annum, besides which the treasury pays the physicians , chaplains and confessors, and keeps the buildings in repair. The receipts and disbursements are examined by the Congregation of the revision of accounts.

ORPHAN-HOUSE OF S. MARIA IN AQUIRO.

This orphan-house , which is situate in the piazza Capranica , and is commonly called the Orfanelli , owes its origin to the charity of S. Ignatius: it was rebuilt by Card. Antommaria Salviati in 1591; and it has been recently repaired and enlarged at an expense of 20,000 scudi. It remained under the care of the Society of Jesus until their suppression. The male orphans , who are at present 52 in number , are not admitted under seven or over ten years of age, and are now under the care of twelve Regular Clerks, called, from the place of their institution, *Somaschi* , having been founded in *Somasca* in the XVI. century, for the education of youth, by S. Jerom Emilian. The female orphans, who amount to 18, dwell in the Augustinian convent of nuns annexed to the SS. Quattro Martiri; and the annual revenues of both establishments amount to 16,000 crowns. The two communities are under the superintendence of a Card. Protector, who examines the expenditure. The orphan boys attend the Roman college and wear a white sutan and soprana, with a white clerical hat; and, having com-

Orphan-house of S. Maria in Aquiro.

pleted their education, they are dismissed at eighteen. The girls marry or become nuns, and are entitled each to a dowry of 280 scudi. The late lamented Card. Weld was the last munificent protector of the establishment.

Orphan-
house of
Tata Gio-
vanni.

ORPHAN-HOUSE OF TATA GIOVANNI. This admirable institution was first opened by a stone mason named Giovanni Borgi, in 1784; and is called the *ospizio di Tata Giovanni* or the hospitium of *Daddy John*, from the tender name given by its little inmates to *him* in whom they found a father. He first began the good work by receiving into his own house a few destitute boys, whom he bound as apprentices during the day, and instructed in religion and in reading, writing and arithmetic on their return to their asylum. Their number gradually increased with the increasing patronage of the benevolent, among whom the most munificent as well as the most exalted was the Sovereign Pontiff Pius VI.; and their number now amounts to 120 orphan boys. The youth choose their own trades in the shops of Rome, in which they are placed by a lay-man of known judgment and probity, who watches over their conduct; and, on their return to the orphan-house in the evening, they are gratuitously instructed by some Ecclesiastics and Seculars in reading, writing, catechism, arithmetic, some in geometry and some in the Fine Arts. Two clergymen preside gratuitously over the religious and moral discipline of the Community. The orphans subsist partly on their own earnings, partly on casual donations and partly on the Papal treasury. Each orphan is maintained at an expense of forty-six crowns or about ten pounds a year; and the whole expense of the establishment averages 5,400 scudi per annum. Of this the exchequer gives annually 2,760 scudi; and the earnings of the boys average 1,800 scudi a year. When a boy earns

only 15 bajocchi per day, the entire goes to the establishment; but when he earns more, the surplus is placed to his account in the Savings' bank, to form his little capital when leaving, which he does at the age of twenty. This system is found to work well, encouraging to industry by the hope of reward, and generating, by the mixed studious and active life, habits at once of reflection and business.

AGRICULTURAL INSTITUTION OF S. MARIA DELLA MISERICORDIA. It is situate outside the porta Salaria; and was instituted by Paul Campa, in 1841, for the encouragement of agriculture among the poor in the vicinity of Rome. The community consists at present of 147 youths, of whom 103 were young idlers or offenders sent by the police, of 33 sent by the Commission of subsidies, and eleven by private individuals. For each of the first class the general direction of police pays 20 scudi a year; for the second the Commission pays 24 scudi each; and most of the others are received gratuitously. They are instructed in the theory and practice of agriculture by experienced agriculturists, live in cottages on the farm which they cultivate, and are instructed in religion and formed to virtue. A considerable proportion of their earnings is placed to their account in the savings' bank; and the remainder goes to the support of the establishment. The little agricultural colony has its chaplain; the colonists are taught reading, writing, arithmetic, agriculture and the Christian doctrine; and they also learn to rear the vine, the olive, bees, the silkworm, catle etc.

Agricultural institution of S. Maria della misericordia.

CAP. VIII.

FEMALE CONSERVATORIES.

Female
conserva-
tories: the
conserva-
tory of the
Neophytes.

CONSERVATORY OF THE NEOPHYTES. Besides the conservatories in S. Spirito, S. Michele, Termini and the SS. Quattro, already noticed, there remain fourteen others, of which three were founded in the XVI., three in the XVII., five in the XVIII., and three in the present century. Among those of the XVI. century is the Conservatory of the Neophytes, instituted for adults preparing to receive baptism, and situate near S. Maria ai Monti. The males and females are placed in separate edifices, in which they are maintained for forty days, after which the baptised males are dismissed; but the baptised females form the conservatory of which we treat, consisting generally of Jewesses and Pagans, who are divided into neophytes and catechumens, and are kept entirely separate under the care of a prioress, subject to the Card. Vicar. The female neophytes may enter the convent of the Annunziata, or remain on the establishment, which is supported by the Government.

Conserva-
tory of S.
Caterina
de'Funari.

CONSERVATORY OF S. CATERINA DE'FUNARI. This conservatory, which adjoins the church of the same name, was founded in the XVI. century, and consists of a convent of Augustinian nuns, who shelter twelve young female orphans, and receive female boarders, all of whom they educate. The establishment is under the care of a Cardinal Protector.

Conserva-
tory of S.
Euphemia

CONSERVATORY OF S. EUFEMIA. It was established in the XVI. century near the forum of Trajan, to the vicinity of which it has returned after va-

rious vicissitudes ; and it now shelters thirty poor females.

CONSERVATORY DELLE MENDICANTI. This community of poor females of good character , such as servants out of place etc. , was commenced under the protection of the duchess of Latera, in 1650, and was placed on a more solid basis, in 1652, by Father Gravita S. J.; but it may be said to owe its permanent existence to the Vicegerent Monsgr. Rivaldi, who, in 1660, bequeathed to it the sum of 50,000 scudi , out of which was purchased , for 22,000 scudi , the present spacious residence in the street leading from the piazza delle Carrette to the Colosseum. Its industrious and exemplary inmates had been employed in woollen manufacture, whence Clement IX., who prohibited the introduction of foreign cloth, granted them the privilege of supplying with clothing the Swissguard and the galley-slaves of Rome, Porto d'Anzo and Civita Vecchia. They however are now engaged in manufacturing cotton ; in needle work, washing etc. ; but , as they still enjoy the monopoly granted then by Clem. IX. , they employ other hands on the spot to continue the woollen manufacture. The poor females retain all their earnings, and may leave when they please ; and the institution is directed by a layman and ecclesiastic, appointed by the Cardinal Datary.

Conservatory delle Mendicanti.

THE CONSERVATORY OF DIVINE PROVIDENCE. It was founded at Tor de'Specchi, in 1674, by a pious Roman priest, named Fr. Papaceti ; is now situate at the Ripetta , to which it was transferred by Clement X., in 1675; shelters 100 poor but decent females, who are taught reading, writing , needle work, embroidery etc., of whom twenty pay an annual pension of 54 scudi, the rest nothing; has a small annual reve-

Conservatory of Divine Providence.

nue; and is governed by an Ecclesiastic, deputed by the Card. Vicar. The establishment keeps a gratuitous day school for the poor female children of the vicinity.

Conservatory of the Zoccolette.

CONSERVATORY OF THE ZOCCOLETTE.

It was established near the church of S. Eligio de'fer-rari, in 1700, by order of Innocent XII., for the reception of mendicant females, called zoccolette from the socks worn by them. They amount to 45; learn to read, write, and sew; and the establishment gives gratuitous education to the female children of the vicinity.

Conservatory del Refugio.

CONSERVATORY DEL REFUGIO.

It is situated near the church of S. Onofrio on the Janiculum, and was instituted, in 1703, by A. Bussi, a priest of the Oratory, for the reception of repentant females, of whom it now contains 50, half of whom pay a small pension; the other half are received gratuitously; and all are taught reading, writing, needle work, embroidery etc. The establishment is under the care of a priest deputed by the Cardinal Vicar.

The Pious conservatory.

THE PIOUS CONSERVATORY.

It is situated on the Janiculum; was founded, in 1775, by Monsgr. Potenziani; and is under the patronage of S. Pius V., from whom it derives its name. It shelters poor females, who are employed principally in needle work and in washing and mending for the Propaganda, and who are subject in temporals and spirituals to two deputies appointed by the Card. Camerlengo, who is protector of the establishment. The adjoining woolen manufactory, originally worked by the inmates, is now let to the Marquis Guglielmi, who employs machinery worked by the Janiculan water.

The Borromean conservatory.

THE BORROMEAN CONSERVATORY.

It is situated on the Esquiline, and was instituted and endowed, in the last century, by Vitalian, the last Cardinal of

the family of S. Charles Borromeo, for the reception of poor females, who amount to 40, and are employed principally in knitting and needle work. The institution is governed by an ecclesiastic.

CONSERVATORY OF THE TRINITARIANS.

It was instituted, in 1786, by a Roman lady named Marchetti, who placed it under the care of the Trinitarians; and is destined for the reception of the female orphan children of respectable officers of the Camera Apostolica. It is attached to the church of S. Paul the first hermit, and contains 30 inmates, who are employed principally in needle work, under the care, in temporals, of an ecclesiastic deputed by the Treasurer, and, in spirituals, of the Vicegerent.

Conserve-
tory of the
Trinita-
rians.

CONSERVATORY OF THE PERICOLANTI.

It is situate at the foot of the Janiculum; was instituted by Fr. Cervetti, the associate of Tata Giovanni, directed by the Abbe Barlari; and has for object to shelter poor females, who are employed principally in the adjoining silk manufactory, established by the Treasurer, Monsgr. Ruffo, and supplied with two large machines. Its inmates amount to fifty, and are under the care, in temporals, of the Treasurer, and, in spirituals, under that of the Vicegerent.

Conserva-
tory of Pe-
ricolanti.

CONSERVATORY OF THE ADOLORATA,

also called OF THE HOLY FAMILY. It is situate near the Philippine nuns on the Esquiline, was founded, in 1816, by Marianna Allemand, and is now under the exalted and munificent patronage of the Princess Mary Talbot Doria and the Baroness Kymisky, who have placed it under the direction of four of the sisters of charity, instituted at the close of the last century by Ant. Thouret and approved by Pius VII. Its young inmates, victims of seduction, amount to thirty-four, and

Conserva-
tory of the
Adolorata,
or of the
Holy Fa-
mily.

are supported by alms and by the liberality of its present patronesses. In the establishment but entirely detached from its inmates is a gratuitous day-school for the poor females of the vicinity, who are taught by the sisters of charity. The establishment is directed, in spirituals, by an Ecclesiastical deputy and by several confessors.

Conservatory of the
Abbate
Palotta.

CONSERVATORY OF THE ABBATE PALOTTA. It was instituted, in 1838, by Father Vincent Palotta, founder of the society of the Queen of the Apostles, for the reception of poor females in danger of seduction, of whom it now contains sixty, supported in part by the moderate pension of some, their own industry, which consists principally in weaving, and a small annuity of 120 crowns contributed by the Commission of subsidies. The community are instructed by females of the third Order of S. Francis, and are under the spiritual direction of the above mentioned society.

Conservatory of the
Sacred
Heart.

CONSERVATORY OF THE SACRED HEART OF JESUS. It is situate at S. Onofrio, was instituted by Elizabeth Cozuoli in 1839, and is now supported by Don Carlo Torlonia. It contains thirty-two poor females, who are employed in needle work and other female arts of industry, and are governed by a prioress and mistress.

Deaf and
Dumb In-
stitution.

DEAF AND DUMB INSTITUTION. This interesting institution was opened, in 1794, by a priest named Tommaso Silvestri, who had been sent to Paris by the consistorial advocate Don Pasquale di Pietro, in order to learn under the Abbe l'Epée his system of imparting instruction to the deaf and dumb. The pupils were first brought together in the house of the benevolent di Pietro, who, dying in 1821, bequeathed them a small annuity of 120 Roman crowns, subse-

quently augmented by his brother the Cardinal to 156 crowns annually. Leo XII. transferred the pupils, male and female, to separate halls in the university of the Sapienza; and the reigning Pontiff, Greg. XVI., opened for the boys their present establishment in the piazza di Termini, and placed the girls in the hospitium of S. Maria degli Angeli. The institution for the boys, who amount to twenty, is under the superintendence of the Card. President of the Commission of subsidies and of a prelate deputed by him, and is governed by a Director and two masters, who are priests, and by a confessor. For each poor inmate born in Rome the Commission of subsidies, and for each not born in Rome the respective Communes, pay four crowns per month; and the pupils in easy circumstances, by paying a larger *messata*, may be better accommodated than the paupers. The exchequer pays 300 scudi per annum as salaries for the officers; and any deficit in the revenues is supplied by the Card. President of the subsidies. The pantomimic course consists of reading, writing, arithmetic, grammar, the Christian doctrine and the Sacred Scriptures; and all the pupils are uniform in the practice of their religious duties. The female deaf and dumb of S. Maria degli Angeli amount to twenty, and are taught by the same masters. According to the calculation of Schmidt the proportion of the deaf and dumb to the population is as one to two thousand, a calculation confirmed by the Roman statistics, which give for 156,000 inhabitants, the population of Rome, about 78 deaf and dumb, one half males, the other half females.

CHAP. IX.

ELEMENTARY SCHOOLS—ARCHCONFRATERNITY OF THE CHRISTIAN DOCTRINE—THE JEWS—CHOLERA-ORPHAN-SOCIETY—SAVINGS-BANK—RECAPITULATION.

Regionary
schools:
school of
Prince
Massimo.

The elementary private schools of Rome are all regulated by a constitution issued by Leo XII., in 1825; and the children who frequent them are taught reading, writing, the catechism, and some the Latin, French and Italian rudiments, caligraphy, geography, sacred and profane history. Schools for children past five years are open for three hours in the morning and three hours in the evening; and, besides daily Mass, heard in some neighbouring church, the instruction opens and closes with prayer. All corporal punishment, except the use of the ferula, is strictly prohibited.

The regionary schools of Rome are held in the private houses of the masters, and amount to fifty, containing 1656 pupils, under the care of 83 masters and assistants, each master being permitted to receive but sixty pupils, unless aided by an assistant. The salary paid by each pupil varies from four to ten pauls; but indigent children are taught gratuitously. An Ecclesiastical Deputation, appointed by the Card. Vicar, frequently visit the schools, examine the masters in what they profess to teach, license, by letters patent, such teachers as they approve, and distribute premiums to pupils of distinguished merit. The Deputation meet once a week on the business of the schools. Every master in actual employment pays three pauls a month, to which the Government adds monthly ten scudi, to form a fund for the relief of ailing masters; and the Government also pays two assistant teachers to sup-

ply the places of such as may occasionally fall ill. The regionary schools do not cost the exchequer altogether more than 400 crowns per annum. We number among them the gratuitous school founded, in 1827, by Prince Carlo Massimo, who bequeathed 130 crowns annually for its permanent support.

The Congregation of the Scuole Pie, commonly called Scolopj, was instituted by S. Joseph Calasanctius, a Spanish priest, who died in Rome in 1648; and the members of the Order are bound by solemn vow to afford gratuitous instruction to the poor. In S. Pantaleo they have three schools, one containing 120 boys, who are taught reading, writing and catechism; another containing sixty boys, who are taught Latin rudiments; and a third composed of 50 boys, who receive a classical education. In S. Lorenzo in Borgo they have two schools, in one of which 100 boys learn reading, writing, arithmetic and catechism; and in the other 20 boys are taught grammar. The schools are open three hours before and three after midday; and the establishments have been endowed by the Papal Government.

The Congregation of the Christian Doctrine, consisting of ecclesiastics and laymen, who bind themselves by oath to impart gratuitous instruction to the children of the poor, particularly in catechism, was instituted in Avignon, in 1592, by the Ven. Ces. De Bus, and invited to Rome by Benedict XIII., in 1727. They have three schools in S. Maria in Monticelli, containing 200 pupils under three masters, in one of which are taught reading writing, catechism and Latin rudiments; in another, Latin grammar; and in the third, Belles Lettres; and in S. Agatha beyond the Tiber are two schools under two masters, containing 110 pupils. The schools are open three hours in the morning and

Schools of
Regulars:
the Scolopj.

Congrega-
tion of the
Christian
doctrine.

three in the afternoon; and the pupils hear Mass daily. The exchequer gives only 120 crowns towards the support of the schools of S. Agatha.

Brother-
hood of the
Christian
schools.

The Brotherhood of the Christian Schools, instituted by Jean Battiste de Salle, a native of Rheims and canon of the Rheims cathedral, who died in 1719, was introduced into Rome by its benevolent founder. The brethren are generally called Ignorantelli, because they confine their instructions to reading, writing, arithmetic, catechism and grammar. Their system of instruction is like that of Lancaster. They make simple, perpetual vows of poverty, chastity, obedience and perseverance, and cannot take Holy Orders. They have a school near S. Salvatore in Lauro, with 420 pupils under four masters; one near the Trinità de' Monti, with 350 pupils and four masters; one at S. Antonio di Padova, near the Madonna de' monti, with 520 pupils under six masters; two of the brotherhood teach a school of 150 poor boys in the parish of S. Mary Major's; and two others attend the school founded, in 1839, near the Borghese palace, by the late, lamented Princess Guendoline Catharine Borghese, which is still maintained by her husband, and contains 250 pupils. Government gives the brotherhood 450 scudi annually; and the Ladies of the Trinità de' monti pay 100 scudi a month to the schools of S. Antonio di Padova.

Sunday
and night
schools.

In Rome sunday and night schools are mutually auxiliary. Sunday schools were first instituted by S. Charles Borromeo in Milan; and night schools were first opened in Rome, in 1819, by Giacomo Casoglio, a carver in wood, and subsequently extended by Michael Gigli, Barister at law. They now amount to eight schools with 1000 pupils; are conducted by a voluntary association, composed of instructors, benefactors and gover-

nors, who give their services gratuitously; and admit those only who cannot attend day-schools. All school necessities are supplied gratuitously by the Society. On sundays and holidays the pupils meet principally for religious instruction and pious practices; and on the other days the schools are open half an hour after night-fall, and continue open for an hour and a half, during which they are taught reading, writing, arithmetic, catechisin, and sometimes the principles of design, and geometry applied to the arts. At the close of the schools the masters conduct the pupils in double file to their respective residences, chanting the Divine praises; and at the close of the year takes place a public distribution of premiums, consisting principally of clothes. The Institute publishes annually an account of receipts and disbursements, the former of which amounted, in 1841, to 892 crowns, the latter to 796; leaving on hands a surplus of 96 crowns.

Among the female schools the most ancient are those called Pontifical, *Pontificie*, instituted by Alexander VII., in 1655, of which there exist eighteen, besides three for boys in the region of the Monti, all supported by the Pope's Almoner. In the female schools are taught reading, catechism and arts of female industry; in the boys schools, reading, writing and catechism. The pupils of both sexes amount to 500; the expenses amount to 100 scudi a month.

Pontifical
schools.

The *Maestre Pie* were instituted by Rosa Venerini of Viterbo in 1685, and were established, in 1707, in Rome, where they have a school near the Gesù; and another near S. Tommaso in Parione, both of which are open, three hours in the morning and three in the evening, for the education of young females rather of the middle classes, in reading, catechism and arts of fe-

Schools
of the *Mae-*
stre Pie.

male industry. Besides the gratuitous day-scholars, they also receive boarders; and the mistresses and pupils are directed in spirituals by the Fathers of the Society of Jesus. The school near the Gesù, in which resides the Superioress, has eleven mistresses, three novices, twenty-two boarders and three hundred day-scholars: that near S. Tommaso has five mistresses, two novices, ten boarders and three hundred day-scholars; and the Pope's Almoner contributes for the support of both schools 360; the exchequer about 900, scudi per annum.

Rosa Venerini was subsequently invited by Card. Barbarigo to this diocese of Montefiasconi, where she erected several schools, aided by Lucia Filippini. Venerini's schools however are for girls of the better, Filippini's for those of the humbler classes; and of the latter there are seven in Rome, the principal one of which is in the former Irish college at S. Lucia de' ginnasi. The mistresses amount to 19, the pupils to 1000: two of their schools are in care of the PP. pii operaj, and are thence called delle pie operarie, and six in care of the Pope's Almoner, who pays the mistresses 100 scudi per month. The children are taught reading, catechism, and female industry, such as knitting, needle work etc.

In the via Clementina ai monti is a school kept by another class of Maestre Pie, called del SS. Nome di Gesù, instituted by Card. Litta in 1818. The mistresses, who are unpaid by government, are six in number; live in community according to the rule of S. Augustine; and instruct gratuitously in reading, writing, catechism and female industry. The institute has not yet received the approbation of Rome, nor pecuniary aid from the treasury.

Ursuline
school.

The Order of S. Ursula was instituted, in 1537, by S. Angela Merici, for the gratuitous education of poor

females and the reception of boarders; and a school of Ursulines was first established in Rome, in 1688, by the duchess of Modena, Lucia Martinozzi. It still exists in the via delle Orsoline, off the Corso, in which four mistresses instruct seventy poor females in reading, catechism and arts of female industry, and are paid 1000 crowns annually by the exchequer.

The Order of Nuns del Divino Amore, who are Augustinians, but whose rule is taken principally from S. Francis of Sales, was instituted about the year 1716, in Montefiascone, by a pious priest named Biagio Morani, and established in Rome, in 1816, in the palazzo Ravenna, near S. Mary Major's, where they give gratuitous education to 80 poor female children; for which the government pays them 1,120 crowns annually.

School of
Nuns del
Divino
Amore.

In the former conservatory of S. Paschal, in Trastevere, there now exist four pious institutions, established there by Leo XII., that is, a house to which elderly females may retire from the world by paying a small pension; a boarding school for respectable females, who pay very moderate board wages; a house of retreat for young females before their first Communion; and a gratuitous female school, containing 70 pupils, who are educated by mistresses called Pie. The establishment has property to the amount of 100 scudi a year.

Conservatory of
S. Paschal.

The Society of the Sacred Heart of Jesus was instituted by Sophia Barrà, in France, at the close of the XVIII. century, and approved by Leo XII. in 1826. It has for objects to educate young ladies as boarders, and also to give gratuitous education to poor females; but its members make only simple vows. Card. Lambruschini, when nuncio in Paris, obtained for a branch of the Society the church, convent and revenues of the Trinità de' Monti, where they have been established

Society
of the Sa-
cred Heart
of Jesus.

since 1827, and whence they transplanted, in 1833, a branch to S. Rufina in Trastevere, in each of which localities they instruct 100 poor females in reading, *writing*, needle work, arithmetic, catechism, sacred history and grammar. Their noviciate is in the villa Lante.

Sisters of
S. Joseph.

The Sisters of S. Joseph, first established at Puy-en-Velay in France, in 1651, by Henri di Maupas, bishop of that city, and recently introduced into Rome by the Countess Lutzow, have received from the reigning Pontiff a house situate near S. Lorenzo in miranda, in which, besides a parochial school, they maintain and educate ten poor females. They have another school of forty poor females near S. Venanzio de' Camerinesi; and both are under the superintendence of an Ecclesiastical deputy.

Mistresses
of Providence.

The mistresses of Providence, a community not yet approved, educate 200 poor females, who perform their religious duties at S. Carlo a' catinari.

Parochial
schools.

The parochial schools of Rome, instituted under Leo XII., amount to eighteen, nine for females, seven for males and one infantine school for both sexes, all gratuitous and under the superintendence of the parochial deputies and the respective parish-priests. The pupils amount to 1100, that is, 600 males and 500 females. The schools are all under the care of secular females, except that of the parish of S. Adrian, kept by the Sisters of S. Joseph; and they cost the Commission of subsidies about 2000 crowns a year. The masters and mistresses are all previously examined, and require the approbation of the Card. Vicar, who has placed all the regionary schools under the direction of the regionary deputies. The admission of each pupil is obtained by a line from the parish priest. The boys are taught reading, *writing* and arithmetic; the girls, reading, *writing*

and arts of female industry; and all are carefully instructed in the Catechism.

The Archconfraternity of the Christian Doctrine, Archconfraternity of the Christian doctrine. founded in 1567, have chiefly for object the instruction of youth in their Christian duties. Boys appointed for the purpose walk the streets with a cross and a bell, inviting the youth of their respective parishes to catechism in the parish church, in which they assemble on every sunday at two o'clock: the girls are placed at one side, the boys on the other, divided into their respective classes; and they are instructed either by the clergy attached to the church or by pious persons who voluntarily undertake this important employment, while the parish-priest goes from class to class, examining sometimes one, sometimes another, and closes the whole at four o'clock with a catechistical discourse. At the grand catechistical concursus, which takes place annually on the second sunday after Easter, about 100 boys, previously chosen, and not above 14 years old, assemble in the church of S. Maria del pianto, in the tribune of which they are ranged into two contending files, separated by the deputies of the archconfraternity, who attend as judges; while the body of the church is crowded with persons of all classes, principally the parents and relations of the little champions. The text-book is Bellarmine's catechism, composed by order of Clement VIII. The boy at the head of one file commences the attack on the opposite boy, who having promptly answered becomes an interrogator in turn, directing his interrogatory against the second boy on the opposite file: the disputation thus continues through the rival ranks, those who hesitate, give a wrong answer or ask a question already proposed being placed hors de combat, until the contending ranks are reduced to seven. Of these the

first who falls is declared ensign; the second captain; the four next, princes; and the conquering hero is proclaimed emperor, invested with a silver cross, conveyed home in a Cardinal's carriage, displaying the imperial banner and accompanied by his little Court, amid military honours and the acclamations of his friends. Next day the little emperor is conducted in state by deputies from the Confraternity to visit the Pope and several dignified personages, by whom he is congratulated, and complimented with presents.

The Jews:
the ghetto;

The instruction of the Jews is also an object of attention to the Papal government. Jews formed part of the population of ancient as well as modern Rome. Pompey sent thither a considerable number of Hebrew captives, who, in process of time, obtained the public exercise of their religion, and enjoyed the protection and favour of Julius Caesar and of Augustus. So numerous did they become that, on the arrival of ambassadors from Jerusalem, in the time of Augustus, according to Josephus not less than 8,000 Jewish residents in Rome accompanied them to the imperial palace. In consequence of their tumultuary conduct towards the Christians, Claudius commanded all Jews to depart from Rome (*a*); but they were soon after suffered to return; and that emperor assigned for their residence the Trastevere, where Bosio discovered their burial place, outside the porta Portese, in 1602, with numerous tombs bearing inscriptions, one sculptured with the seven-branched candlestick, and another displaying the Greek word, *CΥΝΑΓΩΓΗ*, recording the existence of their synagogue in that quarter (*b*). They however were permitted to reside in other parts of the city until Paul IV. obli-

(*a*) Acts XVIII. 2. Sveton. Vit. Claud.

(*b*) Aringhi Rom. Sott. T. I. p. 396.

ged them to confine themselves to the Jewish quarter called the ghetto, on the left bank of the Tiber, near the ponte Quattro Capi, the gates of which are always closed on them about sunset (a). Notwithstanding its narrow lanes, crowded inhabitants and accumulated filth, the Ghetto, by a merciful dispensation of Providence, is one of the healthiest quarters in Rome, its dense population being its best security against the scourge of malaria. Its degraded inhabitants may, however, have their ware-houses outside their wretched enclosure; but they are not permitted to possess landed property.

They are governed by Judges of their own: their public expenditure amounts to 13,000 scudi per annum, more than half of which is devoted to their education and to works of charity, administered to them within door. Of the 3,600 Jews of Rome, composing 800 families, 1,900 are paupers; 1,000 support themselves by their industry; and the rest are in easy circumstances. The paupers are generally employed in gathering old rags, an object of active commerce in Rome; the industrious are dealers in old clothes; and those in easy circumstances are merchants. Few learn the useful or fine arts or cultivate literature, the highest class among them being contented with that portion of knowledge, that fits them for mercantile pursuits. In conformity with an ordinance of Nicholas III. (b), confirmed by Greg. XIII., three or four hundred of the Jewish community are obliged, five or six times a year, to attend, in the adjoining church of S. Angelo in pescaria, an explanatory lecture on the prophecies and portions of the Old Testament that relate to the Messiah and go to prove the truth of

their go-
vernment.

(a) Bull, *Cum nimis etc.*, an. 1555.

(b) Bull. *S. Mater Eccl.* an, 1584.

Christianity, to which they listen with reluctant, respectful attention, and with the unfruitfulness naturally attendant on compulsory religious instruction.

The Cholera-Orphan-Society.

The cholera-orphan-society, established in 1837, consists of 792 members, united for the benevolent purpose of providing for the wants temporal and spiritual of the poor Roman orphan children of that disastrous period. The Pope is an annual subscriber to the amount of 1000 scudi, which he contributes from his private purse; the college of Cardinals add another thousand annually from their private resources; and the other members of the Society contribute each according to their means and circumstances, some in pecuniary, others in personal cooperation. The number of children left fatherless and motherless in Rome by that desolating disease amounted to 400; those left fatherless only, to 200; and these 600 orphans the Society, administered by a directing council of seventeen members, under the protection of the Card. Vicar, have located for the most part in private families. The Fathers of the Society of Jesus provide for twenty of them in S. Stefano Rotondo, where they are brought up and educated under the care of a secular priest; and the orphan society has placed twenty-four of the female orphans in a conservatory near S. Mary Major's. According to the published accounts of the Society the annual receipts average about 11,000 scudi.

The Sisters of S. Dorothy.

The Sisters of S. Dorothy, recently established in ten parishes of Rome, have for object to exercise a charitable superintendence over poor females, with the express consent of their parents; and the brotherhood of the Archangel Raphael have a similar object in view with regard to poor boys.

The savings-bank.

The savings-bank of Rome may also be numbered among its charitable institutions. Savings-banks appear

to have been first instituted in Hamburgh in 1778; in Oldenburgh in 1786; at Bern in 1787; at Tottenham near London in 1798; in France in 1818; and in Italy in 1823. That of Rome was established by Prince Francesco Borghese in 1836, when it was first opened in his own palace; and it receives from a paul to twenty scudi at a time, at an interest of four per cent on all sums above twenty-five bajochs, payable in June and December. The establishment is directed by a Council, who publish an annual account of receipts and disbursements, from which it appears that, in 1841, the number of deposits were 45,374; their amount 398,052 scudi; and the sums with drawn 210,997 scudi.

Having thus glanced at the institutions and schools for the education of the poor in its more extended meaning, we shall conclude these details with a brief recapitulation. The educational institutions amount to 27; the schools, to 387. We have seen that the hospital of *S. Spirito* receives annually 834 foundlings of both sexes, and shelters 3,150 of these poor sufferers, including its vast female conservatory. The five hospitals of *S. Michele*, *S. Maria degli Angeli*, *S. Maria in Aquiro*, *Tata-giovanni*, and *S. Maria della Misericordia* contain 919 poor inmates, exclusively of the pensioners of *S. Michele*. The female conservatories amount to seventeen, that is, *S. Michele*, *S. Maria degli Angeli*, *SS. Quattro*, *the Neophytes*, *S. Catherine*, *S. Euphemia*, *the Mendicanti*, *the Divine Providence*, *SS. Clement and Crescentius*, *il Refugio*, *il Pio*, *le Trinitarie*, *le Pericolanti*, *il Borromeo*, *la Sacra Famiglia*, *la Pia Casa di Carità*, and *il S. Cuor di Gesù*; and contain, exclusively of pensioners, 1,294 poor females. *S. Michele*, moreover, contains 100 aged women. The Deaf and Dumb Institutions contain 40 pupils, 20 males and 20 females.

Recapitulation of educational institutions and schools;

The hospitia of Rome thus contain 5,403 individuals — Of the 387 elementary schools 180 are infantine for both sexes, and contain 3,790 pupils; 94 are for boys, who average 5,444 pupils; 113 are for girls, who number 4,823, all amounting to 14,157 scholars, who are taught by 158 masters and 342 mistresses — The gratuitous elementary schools contain 3,952 boys, 3,627 girls, in all 7,579 pupils. The schools receiving small pensions contain 1,592 boys, 1,196 females, in all 2,788 pupils. Of the 387 schools 26 are kept by monks; 23 by nuns; the rest by lay masters and mistresses — To these we may add the Archconfraternity of the Christian Doctrine; the Institute of S. Dorothy; and the Cholera-orphan-Society, which provides for 600 orphans. The hospitia and conservatories contain 2,213 boys and girls. Adding to these the pupils taught in the universities, colleges and seminaries, we shall have the number of persons receiving education in Rome as 1 to 8 to the population, which is the largest proportion presented by the statistics of the countries in which education is most diffused, such as Lombardy and Bavaria.

and of
the hospitals.

The hospitals of Rome can accommodate altogether about 4,000 patients at an average cost of two pauls a day for each person. The maximum of deaths averages 11.60 per cent, the minimum 5.43. These hospitals and the numerous confraternities for various charitable purposes are creditable to the Christian benevolence of Rome, whom they adorn still more than her paintings, her statues and her monuments. No sick persons in Europe are lodged in such magnificent palaces, none provided for with greater liberality. All the hospitals of Rome are clean, well attended and well regulated: one circumstance peculiar to some of them and to several other charitable foundations of Rome and Italy contri-

butes much to their good order and prosperity; they are attended, as we have seen, not only by those who devote themselves by religious vows to the relief of suffering humanity, but also by members of confraternities or voluntary associations formed for that benevolent purpose. These pious unions are, it is true, composed principally of the humble and middle classes; but they also reckon amongst them persons of the highest rank, princes, cardinals, bishops etc.; and, although formed on the principle of religious equality, they generally depute from their body persons of talent, education, intelligence and influence to manage the interests of the establishments under their superintendance, a trust which they execute with an exactness and assiduity as honourable to themselves as it is exemplary and beneficial to society. Nor is the attention of these pious affiliations confined exclusively to the hospitals: some of the most exalted characters in Rome, male and female, visit also the private houses of the sick poor daily, enquire diligently into the state and circumstances of each invalid, and often attend on them personally, rendering them the most humble services, a work of charity, in which the late lamented princess Borghese shone an illustrious example. The sick poor of Rome, whether in the hospital or in their humble homes, are thus attended with a tenderness, a delicacy, which personal attachment, consanguinity, or the still more active and disinterested principle of Christian charity can alone inspire.

CHAP. X.

THE PRISONS OF ROME.

The pri-
sons of
Rome: cri-
minal code
of Gre-
gory XVI.

The institutions noticed in the preceding chapter have for object to alleviate misery and enlighten ignorance, two prolific parents of crime; and to those institutions are succursal these of which we now treat, which are intended to promote the moral and material interests of society by separating from the community the enemies of both. The former belong to preventive, the latter to corrective education; and the nature of this latter education is determined by the letter and spirit of the local criminal jurisprudence, and the practical application of its penal enactments. The reigning Pontiff Gregory XVI. has published a criminal code remarkable for brevity, clearness and moderation, the legal punishments of which are reduced to the eight following heads. 1. Decapitation with or without the exposure of the head of the criminal from the scaffold; 2. perpetual condemnation to the galleys; 3. temporary condemnation to the same; 4. condemnation to the public works; 5. exile; 6. imprisonment; 7. fine; and 8. privation and interdiction of the exercise of public functions and civil rights.

The
criminal
process.

The criminal process commences in Rome with the denunciation of the police agents or the complaint of the injured party. When arrested the accused is led to a temporary prison in the police-office, where, on the third day of his detention at the farthest, the accusation and defence are officially taken down in writing, the accused being unsworn, the witnesses sworn and examined separately and in private. If the official examiners be of opinion that there is not sufficient ground to pro-

ceed, a report to that effect is at once forwarded to the Council-chamber, which is composed of four judges; and the accused is liberated or the suit suspended; but if, on the contrary, they are of opinion that the grounds are sufficient, the suit is at once commenced by forwarding the particulars to the Fiscal procurator, by whom they are published, every thing previous having been conducted in secret; and of the publication due notice is given to the accused, who is at liberty to choose his counsel from among the advocates of the poor or the official government advocates, the services of either class of counsel being gratuitous. The counsel chosen is furnished with a list of the witnesses, may add to their number, and may make his defence orally or in writing on the day fixed for trial, in presence of the accused party, the witness or witnesses and the judges. The chief judge cross-examines the witnesses: the trial proceeds in private; and the judges retire to consider their award and pronounce their written judgment. Meanwhile the defendant is conducted to prison; and the time spent therein, before the termination of his trial, may be taken into account in fixing the term of his incarceration. In the prisons, males are kept apart from females; persons under eighteen, from those of a more mature age; and debtors from criminals. Every prison is officially visited once a month; and among the official visitors is the gaol physician. The government publishes every three months a return of those condemned to the galleys; but it gives no statistics of crimes; and such interesting particulars we therefore are unable to present to the reader.

Of the penitentiary system or corrective education, as it is called, the general principles are a total separation of the sexes; of those under trial from the condemned; of condemned adults from youths; of the penitent

Principles
of the pen-
itentiary
system.

condemned from the impenitent; and finally of those condemned to a long, from those condemned to a short, period of detention. On these principles all are agreed; but, as regards their application, some are of opinion that each condemned culprit should be kept in a separate cell, entirely apart from and ignorant of his fellow prisoners, and that in his silent, solitary cell he should be employed in reading, work etc., receiving there the visits of the prison-officers only, to the total exclusion of parents and friends and of all communication with them even by letter. Among the advocates of this opinion the most distinguished are, in England, Crawford; in France, Beaumont, Tocqueville and Moreau-Cristophe; in Belgium, Ducpetiaux; and in Italy, the Marquis Torrigiani; and their principal argument is the necessity of such isolation for the intimidation and amendment of the offender. Others are of opinion that the total separation of the prisoners at night and their silent union during work hours, on occasion of divine service, religious instruction etc., has all the good, without any of the evil, effects of total isolation; that the obligation to strict silence serves as a constant school of discipline, restraint and intimidation, without exposing the condemned to the diseases, mental, moral and physical, naturally attendant on total isolation; that to provide labour or competent religious instruction for persons constantly confined in separate cells is matter of extreme difficulty; and that a continued absence from public worship and common religious instruction must be attended with consequences directly opposed to the moral amendment of the delinquent. Of this opinion, in which we concur, the principal advocates are, in England, Mrs. Fry; in France, Lucas; in Switzerland, Grellet-Wammy and Aubanel; in Germany, Mittermayer; and in Italy, Petitti, Volpicella, Vegezzi and Morichini.

Plato has observed that the end proposed in the infliction of penalty is not the punishment but the amendment of the culprit (a), an opinion in which he is joined by Aristotle and Plutarch; but these philanthropic ideas were confined to the philosophers of antiquity, for the ancient Pagans consigned their prisoners to damp, subterranean dungeons, without light or open air, as is illustrated by the Mamertine prison, still extant near the Forum. Christianity, recognising as a claim to everlasting bliss works of mercy done to those in prison (b), has ameliorated their moral and physical condition; and the active charity of the early Christians in this particular even towards the Pagans is attested by the Acts of the Martyrs, by Lucian in his account of the death of the philosopher Peregrinus Proteus, by S. Cyprian in his instructions to the deacons of Carthage, and by the enactments of the Fathers of the first general Council (c). The *Visita Apostolica*, instituted by Eugenius IV., in 1431., and borrowed by him from an ancient usage of the Church, is a record of the zeal of the Pontiffs in bettering the condition of prisoners. By it the Judges and Procurators of the prisons occasionally hear each prisoner's tale of woe, examine his case, diminish his punishment, compound with his creditors, and liberate such as appear to be worthy objects of clemency, as is recorded by Archbishop Scanarolo of Modena, who preceded our Howard in the same career of philanthropy by nearly a century and a half, having published his interesting work in 1655. The brothers of S. Joseph, instituted by the Abbé Rey, and also the Sisters of S. Joseph are a further développement of the

Amelioration of the condition of prisoners, introduced by Christianity.

(a) Laws, C. IX. (b) Matth. XXV. 36. Heb. XIII. 5.

(c) Julius Leqonus, Sur les prisons. T. 1.

same Christian spirit. The brothers take up their abode with the prisoners ; superintend their conduct ; direct their labours; and instruct them not only in religion but also in the elements of literature ; and of the abundant fruit produced by their pious labours the departmental prison of Lyons is a happy illustration. The same invaluable services are rendered to female prisoners by the Sisters of S. Joseph. That the good effects of these services may not be lost on the liberation of the prisoner, pious associations, formed for the purpose, constitute one of their members the guardian as it were of each prisoner on his enlargement, to aid him by his counsel and fortify him by his example. In Rome several confraternities, as we shall see, devote much time and attention to the spiritual and temporal wants of prisoners; and their exertions are aided and encouraged by the Papal Government. According to George Willian Smith, in his work published in Philadelphia in 1833, and E. M. Cerfeberr, in his report on the prisons of Italy, the first great reform of the penitentiary discipline is due to Rome: "Before the erection of the house of correction for youth at the S. Michele, prisons", says G. N. Smith, "were schools of crime; but in the erection of that edifice were laid the foundations of a new system of corrective education, based on humanity and a sound philosophy. The great evils engendered by idleness were obviated by constant daily labour: silence and nocturnal separation were established: moral sentences inscribed on tablets were constantly exposed to the view of the prisoners: religious instruction was imparted: punishment was inflicted under the rules of a mild, constant, vigilant and inflexible discipline; and reform not punishment was the noble scope of the institution." The accomplishment of such reform was facilitated by the

plan of the prison itself, which is the panoptic, a plan now adopted in the best prisons of America, Switzerland, Avallino in Naples, Sicily and Alexandria in Piedmont. Maria Teresa employed the architect F. Croce, in 1756, to erect a prison on the plan of that of Rome, which also served as a model for that of Ghent, erected by her twenty years after; and this latter seems to have served as the model of our improved English prisons, from which it passed into America.

The prisons of Rome are 1. the *carceri nuove* for males and females: 2. *the Capitol* for men and women, including debtors: 3. *the castle of S. Angelo* for political, military and ecclesiastical offenders: 4. the *casa di correzione* for males: 5. the *Buon Pastore* for females, the two latter being houses of correction: 6. *the house of detention* for men: 7. *the house for galley-slaves*, at the baths of Diocletian: 8. *the accommodation for the same at the Castle of S. Angelo*: 9. the *casa di condanna* for females at S. Michele, the four last being prisons of detention for periods juridically awarded.

The prisons of Rome.

The *carceri nuove* in the strada Giulia, deemed by Howard one of the most salubrious prisons he had seen in Europe or America, was built by order of Innocent X., in 1655, after the designs of an architect whose name is now unknown. They are 254 feet long by 132 feet broad; and the prison for females is 103 feet long by 55 feet broad. The architecture, as suits a prison, is of a severe character; and the sole entrance is built like that of a fortress. In the interior are two court-yards and a small court: the edifice is four stories high, exclusively of the ground floor; and is supplied with the acqua Vergine; the Paola and with water from a cistern. On the ground floor are the examination halls, several rooms for the custodi, the can-

The *carceri Nuove*

celleria, two areas for persons charged with grievous crimes, the kitchen, larder, cellar, two rooms of correction, a separate prison for boys under trial, and a chapel. On the first floor are two areas for persons charged with minor offences, some chambers for prisoners of the better class, charged with light offences, cells for the Jews, who are kept apart from the Christians, a store-room for the accommodation of the prisoners, the store-room of the contractor, the archivium, and a chapel in which is kept the Holy Sacrament. On the second floor are the rooms of the under-house-steward, head-gaoler and assistants, of the contractor, the room for the *visita graziosa*, the chaplain's apartment, the *conforteria* and chapel for the condemned, on being apprised of the time fixed for their execution. On the third and fourth floor are eighteen cells, some 26 feet long by 17 feet broad, occupied occasionally by ten individuals, others smaller, occupied by fewer prisoners, all well aired and well lighted, the infirmary with its altar, kitchen, rooms of the infirmarian etc. In the locality destined for the females the arrangements are somewhat similar. The *carceri nuove* are capable of containing 680 individuals, that is 600 men and 80 women; but the number seldom exceeds two hundred. All the movements of the day are performed by sound of bell; but the prisoners, being all for trial, are not employed at labour of any sort. They are visited every day by the physician, surgeon, apothecary and infirmarian; the gaoler makes a visit of security to all the localities after midday; and at sunset all the prisoners are locked up. Every locality is lighted during the night; and about midnight all the custodi visit in a body every part of the prison. The punishments inflicted on the refractory are closer confinement, irons, and bread

and water. The prisoners who can read average half the number, and may have books, pen, ink and paper. The spiritual concerns of the prisons are confided to the parish priest of S. Lucia del Gonfalone, in whose parish they are situate, to a chaplain, who says Mass daily for the prisoners, and to several other ecclesiastics, who devote themselves to the catechistical and moral instruction of the prisoners, and conduct them at Easter through an eight days retreat. A society of twelve priests devote themselves to the spiritual instruction and consolation of those capitally convicted, whose cause is under revision. The dinner consists of a soup, four ounces of meat, nine ounces of bread, and half a foglietta of wine; and the supper, of a salad, nine ounces of bread, and another half foglietta of wine. The prisoners are allowed to purchase additional eatables, and a foglietta of wine each per day. The beds consist of a palleas, on which the prisoners sleep in their clothes, with the addition of a blanket in winter; but prisoners of the better class may have their own bed and bedding. The custodi amount to sixteen; and the exterior of the prison is guarded by about thirty soldiers of the line. Besides the visita graziosa, which takes place at Christmas, Easter and in August, the prisons are visited once a month by the first assessor-prelate of the government, who interrogates each prisoner apart on the progress of his trial, whether it proceeds duly or not; and several Confraternities not only comfort and console the prisoners by visits of charity, but also succour them in their temporal as well as spiritual wants.

The Capitoline prisons are attached to the Senator's palace on the Capitol; and seem to be the most ancient in modern Rome, being mentioned in the treaty of peace between Innocent VII. and the Romans, ac-

The Cap-
toline
prisons.

complished by the mediation of Ladislaus, king of Naples, in 1404; and having been a portion of the residence of the Senator, appropriated to the detention of prisoners, whose offences came under his jurisdiction as prefect of Rome. They have been recently improved by order of the reigning Pontiff, Greg. XVI.; are at once secure and salubrious; and are capable of accommodating 150 prisoners confined for criminal, and 20 for civil, offences or for debt. On the first floor are the kitchen, store-rooms, porter's lodge and entrance to those confined for civil crimes, whose place of confinement looks towards the Forum. The second floor is occupied by the head gaoler and two prisons, one temporary, the other permanent; and the third floor is appropriated to the chapel, the women's prisons, the prisons of those confined for civil crimes, two examination halls, several private cells and the room of the custode. The debtors are kept altogether separate from the other prisoners. There are four beds for the sick; those taken seriously ill are sent to the infirmary of the *carceri nuove*; and the gaol fever is totally unknown in the Capitoline prisons. The internal discipline is similar to that of the *Carceri nuove*. The spiritual concerns are under the care of the parish-priest of S. Mark's, who is aided by the fathers of the Society of Jesus; and one of the friars of Araceli celebrates the Sunday Mass. The immediate superintendant of the prison is the *Avvocato Luogotenente criminale* of the Capitoline tribunal, resident on the spot: the prisoners are in the custody of a head-gaoler and two undergaolers, except the females, who are under a prioress; and they are served by a man called the *spenditore*.

The debtors.

Debtors cannot be imprisoned for more than a year, during which their creditors must contribute fif-

teen bajochs per day towards the support of each, and pay moreover, if wanted, for medical advice and medicine; and the debtors are allowed the free use of pen, ink and paper and every thing else except arms. The prisoners have here also the benefit of the *visita graziosa*; and are aided, in spirituals and temporals, by several congregations and confraternities.

The prisons of Castel S. Angelo are often mentioned in the XVI. century, when Benvenuto Cellini was amongst their inmates; and are appropriated to political, ecclesiastical and military offenders, besides galley-slaves, of whom hereafter. Pontical offenders occupy the highest story of the edifice, called from its arched form *il giretto coperto*, consisting of a spacious covered balcony and ten cells. Each cell is furnished with a bed, table, chairs etc.; and its occupant is allowed the use of book, pen, ink and paper. Those who have not sufficient means are allowed, when ill, nine pence, when well, six pence a day for their support, which are expended as the prisoners may please. Convicted political offenders are sent to the fortress of Civita Castellana. All the prisoners in the castle of S. Angelo hear Mass daily, make an annual retreat, and are prepared for the sacraments by the prison chaplain and the Fathers of the Society of Jesus. In the open part of the *giretto* reside the chaplain, surgeon, officer in command and the officers confined for political offences; and between both *giretti* is the barrack of the Veterans, attached to the prison under command of an officer, who makes a daily report and receives daily instructions from the Commander of the fortress. The written permission of the Commander enables the friends of the prisoners to visit them; but the interview takes place in the hearing of one of the veterans.

Prisons of
Castel S.
Angelo.

The cortile dell' olio, and segrete.

In the *cortile dell' olio*, so called because containing the oil vases, are ten cells for ecclesiastics, and respectable seculars of both sexes not political offenders. Among the cells called *segrete* is one, which still retains the name of *il tesoro* from the five millions of scudi deposited therein by Sixtus V., in chests which still remain; and the hall called of Giulio Romano from its paintings by him, now nearly effaced, is situate almost in the centre of the *segrete*, and serves for the examination of the culprits. The treatment of those in the *cortile dell'olio* and in the *segrete* is the same as that of the other prisoners.

The military prisons.

The military prison called *correzionale*, for common soldiers charged with minor offences, is situate to the rear of the castle, on the ground floor, in the triangular space called the *piazza d'armi*; and the prison for soldiers accused of criminal offences, consisting of three rooms capable of accommodating nineteen individuals, are about midway ascending to the curtain, *cortina*, of the castle. If condemned to the galleys or public works, they undergo their sentence like civil offenders; but if condemned to death, a rare occurrence, they are shot, in presence of the military, within the precincts of the castle.

Casa di correzione.

The house of correction for youths, first established by Clem. XI. at S. Michele, in 1703, and transferred by Leo XII., in 1827, to the *carceri nuove*, contains forty cells. On the ground floor are the refectory, chapel, court-yard etc: on the first floor are a spacious workroom, the rooms of the chaplain, custodi and deputies of the Archconfraternity della Carità; and the infirmary is placed for health on the upper story. The young delinquents rise at day-break and proceed to chapel to hear Mass, after which, having received a pag-

nottello for breakfast, they proceed to the work-room, in which they are occupied exclusively in spinning wool for the establishment at S. Michele. Their earnings are divided into three parts, one of which is reserved for the period of their liberation; another forms a fund to give premiums to the better conducted; and a third to the operative himself for immediate use. The food consists of twenty-two ounces of bread in three divisions; a soup with three ounces of meat; and half a foglietta of wine at each meal. The contractor, who provides them with food, clothing etc., is paid at the rate of about five pence a day per head. The recreation hour is the only one in which silence is not enjoined; and the chaplain and custodi are then always in attendance. A society of Ecclesiastics devote themselves to the reformation and spiritual instruction of the youths; and their pious labours are generally productive of much fruit. Personal chastisement is very rarely inflicted, solitary confinement being found far more efficacious. The cleanliness of the establishment claims our commendation.

The asylum called del Buon Pastore, or *le Scalette* from the steps leading up to the church, is situate in the Longara, and governed by the Congregation of the Bon Pasteur, instituted by Pere Eudés, the friend of S. Francis of Sales and S. Vincent of Paul, in 1631, at Caen in Normandy, and based on the rule of S. Augustine. The nuns of the Congregation receive such penitent females, married as well as single, as may voluntarily seek admission; to whose reformation they devote themselves by vow. The Government gives 300 scudi a year towards the support of the establishment; and the greater number of the penitents pay a pension of from two to six scudi a month.

Casa del
Buon Pas-
tore or the
Scalette.

Casa di
detenzione

The house of detention, opened in 1834, is situated in the piazza di Termini, nearly opposite the church of S. Maria degli Angeli, and is appropriated to culprits condemned to imprisonment. On the ground floor is a room for the infliction of corporal chastisement and the porter's lodge; and on the second floor are three large rooms, in which the prisoners sleep, and their infirmary. There are also a work-room, in which the prisoners are employed in weaving linen etc., a chapel in which Mass is celebrated on Sundays and holidays, the rooms of the custodi, who amount to five, of the infirmarian, and a dormitory for the *precettati rigorosi* or notorious thieves, who, at the close of their term of imprisonment, still remain under the surveillance of the police, and are obliged to present themselves here at the Ave Maria, after having been employed all day for suitable wages at the public works, and whose absence from work by day or from the house of detention at night is punished by incarceration. The house could easily accommodate 410 persons, but seldom contains more than half that number. The establishment is under the superintendence of the Treasurer; and the contractor is paid at the rate of about five pence per day a head. The prison discipline is the same as at the *carceri nuove*; and the spiritual wants are supplied by the Fathers of the Society of Jesus, who conduct the annual retreat of eight days, preparatory to the Easter Communion.

Luoghi
delle ga-
lere.

The galley slaves in Rome are lodged in the castle of S. Angelo and in the house of detention just described, (a), the former being capable of containing 200,

(a) The other prisons of the Papal states for galley-slaves are at Civitavecchia, Ancona, Spoleto, Narni, Porto d'Anzo and Terracina.

the latter 500, individuals. In the castle of S. Angelo they are located in nine rooms on the ground floor, and three on the upper story; and in the house of detention they occupy two large rooms on the ground floor, on which are also the chapel, guardroom, some separate cells and the room of the contractor. Some among them work at various trades and occupations in the prisons themselves; others are employed at the public works; and a fair proportion of their earnings is laid aside for themselves, to be handed to them at the close of their term of confinement. The contractor is allowed about five pence a head for supplying all necessaries; but those who possess the means support themselves. These and all the other places of punishment are under the superintendence of the Treasurer. All the galley slaves wear a chain, weighing about three pounds, attached to both legs, until within sixteen months of the close of their imprisonment, when it is loosed from one leg, and within three months, when it is entirely removed. Those condemned for life wear another chain around the waist, which confines their movements to three or four paces; but when transferred to the hospital the chains of the sick are altogether removed. The religious practices are nearly the same as those observed by the other prisoners, and are directed by the respective chaplains and by the fathers of the Society of Jesus.

The female prison is situate at the further extremity of S. Michele, and was erected, in 1735, by the Cav. Fuga by order of Clement XII. It consists of three ranges of cells rising one above the other, and contains all the females condemned to imprisonment throughout the Pope's States. On the ground floor are the rooms of the principal custode, and of the Administrator, the kitchen, larder etc.; and the localities for the prisoners

To *Casa di*
condanna
delle
donne.

consist of five dormitories, three workrooms and eighty-one cells, each cell being occupied by two prisoners, who generally amount to about 250 individuals, and are divided into three classes, one composed of those condemned for injury done to person or property; another for immorality; and the third of relapsed offenders of the second class. The prison chapel is common to all the condemned females, in which they hear Mass every morning and perform their various religious exercises. They are all obliged to work at half-price for the Administration of the hospital of S. Michele; and the earnings of each, which are entirely at her own disposal, average five bajochs per day, which the greater number deposit in the savings-bank, to accumulate until the period of their liberation. The prison is under the superintendence of the Governor of Rome, the labour under the inspection of the President of S. Michele; and the gaoler or *capitano* resides within the walls of the prison, but is never allowed to pay a nocturnal visit, such visits, when necessary, being made by the female *Guardians*. Besides the chaplain, a voluntary association of six ecclesiastics devote themselves to the spiritual instruction and consolation of the inmates, among whom those who marry, on leaving, receive from fifteen to twenty scudi from the Archconfraternity della Carità.

Houses of
refuge.

The houses of refuge in Rome are *il ritiro della croce* and the two *rifugii di S. Maria e della Lauretana*. The house of refuge of S. Maria in Trastevere was instituted, in 1806, by Monsignor, afterwards Card. Cristaldi, who died bishop of Segni; and receives unfortunate females when released from S. Michele, who are employed in spinning wool etc., and may leave when they please. They pay the establishment out of their earnings eleven pauls a month each; and the remainder,

which averages five bajochs per day, belongs to themselves, and serves to clothe them. Any deficiency of funds is supplied by alms and by the Camera Apostolica. The house is under the direction of a Deputation and a director chosen from the society of Ecclesiastics, who superintend the house of correction for youths; and it is visited by a deputation of ladies. A resident Superioress [and two mistresses superintend the discipline and industry. The house of refuge called *della Croce* is situate in the via di S. Felice, and was instituted in 1793 by Teresa Sebastiani, a young Roman lady, for the reception of about twenty unmarried females cured of disease in S. Giacomo, who live in community, are employed in spinning wool, by which they earn thirty crowns a month, to which the exchequer adds the monthly sum of one hundred crowns. Attached to the establishment is the small church of S. Francesca Romana on the Pincian. The asylum called *della Lauretana* is situate in the street leading from the colosseum to S. John Lateran's, and was established by Leo XII., in 1825, at the instance of the princess Teresa Doria Pamphili, for the reception of unfortunate females cured of disease in S. Giacomo and of married females separated for misconduct from their husbands. The inmates, who at present amount to fourteen, are employed in arts of female industry, half the produce of which goes to the establishment; and they may leave when they please. They had been originally under the superintendence of the congregation of ladies called the Lauretana, but were transferred, in 1840, to the nuns del Buon Pastore.

The Archiconfraternità della Carità in S. Girolamo was instituted in 1519 by Card. Giulio de' Medici, afterwards Clement VII., and is attached to the church of S. Jerom, built on the site of the house of the celebra-

Archcon-
fraternity
della
Carità.

ted Roman matron S. Paula. The objects of this benevolent association are to afford dowries to poor girls, procure gratuitous advocacy for indigent clients, to maintain the ministers of religion, meet the expenses of the public worship in the church of S. Girolamo della Carità, to administer alms to reduced families so as to supply their wants without wounding their honourable feelings, to visit the city prisons in order to console, instruct and relieve the wretched inmates, to afford the necessitous among them means to pay the usual gaol fees, and to superintend the two houses of correction for young male and female delinquents. The Archconfraternity is worth 8,000 crowns annually, besides the *soldonato* or right to the revenues arising from the cancelleria, amounting to about a hundred scudi more per annum, all of which it expends on the numerous works of mercy enumerated. Domenichino's celebrated Communion of S. Jerom was painted for the oratory of this Archconfraternity, at the very low price of 50 crowns, paid for it by the Sodality!

Archconfraternity della Pietà de'carcerati.

The Archiconfraternità della pietà de'carcerati, instituted, according to Fanucci, by Father John Tallier S. J., in 1575, for the spiritual and temporal comfort and consolation of poor prisoners, is attached to the church of S. Giovanni della Pigna; and its members, who are generally Roman cavalieri and prelates, have free access to all the prisons and prisoners.

Archconfraternity of S. Giovanni Decollato.

The Archiconfraternità di S. Giovanni Decollato was instituted, in 1488, by some charitable Florentines, and is attached to the church from which it takes its name. Having been established by Florentines, its members still continue to be natives of Tuscany or their descendants to the third generation inclusively. The members make it their duty to visit condemned crimi-

nals, prepare them for death, accompany them to execution, and give them Christian burial within their own cemetery. They also extend their charitable attention to the widows and children of these unhappy beings.

On the day before the execution notices thereof are affixed in different parts of the city, inviting the Faithful to pray for the happy death of the wretched criminal. In the course of the night the members invited, who amount to five or six, including the chaplain and another priest, assemble in the church of S. John of the Florentines, which is not far distant from the Carceri Nuove, and from which, after having recited in common some appropriate prayers, they proceed two by two in silence to the prison. Having entered the room called the *Conforteria*, they vest in sackcloth, gird their loins with a cincture, and distribute among them their different duties, two assuming the office of Comforters, one of Sacristan, and another of Secretary who notes down every occurrence from the moment of the fatal announcement to the prisoner to that of his execution, minutes which are deposited in the archives of the Arch-confraternity. At midnight the gaolers visit the cell of the Condemned, whom they conduct handcuffed to the chapel of the *Conforteria*, at the entrance to which the Notary intimates to him the sentence of death. Having entered the chapel he is embraced by the two comforting brethren, who begin to administer to him all the consolation which Religion and Charity suggest at that awful moment, a work of mercy in which they are aided by the other brethren. Having confessed to a Confessor of his own choice he may next make his will and receive the Holy Communion by way of Viaticum; and the brethren also confess and communicate at one of the Masses, which commence two hours after midnight.

An execution
in Rome.

Should the condemned criminal evince sentiments of irreligion or impenitence, no effort is omitted to bring him to a sense of his fatuity and accomplish in his heart the triumph of grace. Meanwhile other members of the Archconfraternity assemble in their church, whence, after having heard Mass, they issue processionally, preceded by a large Crucifix covered with a black veil, and borne by one of the brethren between two others bearing yellow wax candles. On their arrival at the prison the Criminal ascends the cart, attended by the two Comforters, who continue to pour into his ears and heart words of spiritual consolation, as they slowly move along, in mournful procession, to the place of execution, preceded by the members. Arrived in view of the scaffold the criminal is conducted into a chamber called a *Conforteria*, lined with black, where he may again have recourse to Confession; and on the arrival of the fatal hour, the executioner having veiled his eyes, he proceeds, supported by two of the brethren, to the place of execution, ascends the scaffold in prayer, when the fatal blade of the Guillotine descends on his bared, outstretched neck, severing the head from the trunk and closing his earthly career. His mortal remains are borne with decent ceremony, by the brethren, to their church, from which, after the accustomed prayers, they are conveyed to the place of sepulture; and the brethren close the melancholy scene by imploring the Divine pardon for whatever faults they may have committed in the discharge of their painful duties of mercy — The Archconfraternity has annual revenues to the amount of about 1000 crowns, from which they provide for the service of their church; and it is the only Sodality in Rome that still enjoys the privilege of releasing from sentence of death and restoring to liberty, in any of the prisons of Rome, one criminal annually.

Two other associations also contribute to alleviate the sufferings of condemned criminals, the Archconfraternità *degli Agonizanti* and that of *Gesù e Maria*, now established in the church of S. Niccola in Arcione. They expose the Blessed Sacrament in their churches from the moment of the publication of the sentence to that of its execution; send notice thereof to the convents to solicit the prayers of their pious inmates; collect alms to have Masses said for the souls of the condemned; and send two members each to attend him to execution.

Archconfraternities of the Agonizanti and of Gesù e Maria.

After the perusal of the preceding melancholy details, which even the soothing voice of Religion and the assuaging balm of Charity could not strip of all their terrors, the mind of the reader may be refreshed by fixing its attention for a moment on an affecting, it is true, but yet a cheering scene, the liberation of a prisoner capitally convicted, a privilege, as we said, now exclusively reserved to the Archconfraternity of the Baptist. In August the Governor of the Sodality deputed three of the Brethren, who visit all the prisons of Rome, and note down all the prisoners condemned to death and qualified to receive the grace of pardon, an essential condition to which is the consent of the injured party. Each prisoner presents a memorial, containing a statement of his case, which is compared with the minutes of the trial: the memorials are read at a full meeting of the brotherhood, who vote by ballot; and a majority of black votes decides in favour of the person to be liberated. On the day fixed for his liberation the Archconfraternity proceed in procession to the prison, preceded by the Factor with a black wand in one hand, a red vest in the other, and a torch to present to the prisoner to be liberated. Two of the brethren follow in the dress of the sodality, succeeded by two others with lanterns,

The liberation of one capitally convicted.

six, two by two, bearing white, lighted torches, and three alternately bearing the Crucifix, the arms of which are placed laterally, and at the feet of which is a gilt garland of olive, to be placed on the brow of the condemned culprit. Six other brethren follow two by two, bearing torches, succeeded by the remaining members, also two by two; and the procession is closed by the Governor of the city between two mace bearers, and the chaplain in stole and surplice between his sacristans. The prison door is covered with tapestry; and the ground is strewed with branches of festive myrtle. The Governor presents to the prison authorities the mandate of grace: the prisoner, having received the joyful tidings, hastens before his liberators, and prostrates himself before the Crucifix; and the Chaplain places on his head the crown of olive, after which he joins the procession, chanting the *Te Deum* between two of the brethren, who are generally his former comforters, and who precede the Governor and his suite, on their way to the church of S. Giovanni Decollato, on entering which the bells ring a joyous peal. Here the liberated man assists before the high altar at a solemn High Mass, after which he dines with the Chaplain, returns to the church to repeat his thanksgiving, and receives from the Pious Union the mandate of grace. If poor, the Archconfraternity supplies his wants and endeavours to provide for him a suitable situation; and if a stranger, they defray his travelling expences, thus restoring him to society, to his friends, his family and his home.

Recapitulation.

In the two preceding chapters we have had frequent occasion to call the reader's attention to the unwearied exertions of private as well as public benevolence in the cause of frail and suffering humanity. So active and munificent is the spirit of Christian charity in Rome

that every want and misfortune are sure to meet corresponding assistance from some institution or other. We have seen infant destitution fostered; friendless boyhood sheltered; virgin innocence protected; youthful ignorance instructed; indigent industry aided; and decent poverty relieved. The houseless we have seen harboured; the pilgrim received with hospitality; the debtor restored to industry; the forlorn comforted and cheered; and the prisoner visited and consoled. Mental alienation has its asylum; modest poverty its succour; human infirmity its assuagement; old age its solace; and death itself its resting place. In a word, there is no disease of the body; no distress of the mind, no visitation of Providence incidental to our frail humanity, from its first appearance in this land of its pilgrimage to its final consignment to the tomb, for which the Charity of Rome has not made provision, and that with a profusion of benefaction seldom equalled, never surpassed, in any city of the Christian World. In no other city does Charity assume so many forms or try so many arts to discover and assuage the complicated varieties of human misery. Thus it is that Rome evinces the practical influence of her Holy Religion in deeds of mercy as in acts of devotion; and if Heaven-born Charity is the distinctive attribute of true Religion, is it not also the Characteristic Virtue of Christian Rome?

CHAP. XI.

ROMAN UNIVERSITIES — COLLEGES — SEMINARIES — ACCADEMIES — LIBRARIES — OTHER INSTITUTIONS FOR THE PROMOTION OF LITERATURE AND THE FINE ARTS.

Universities: the Sapienza; its history.

A University is a union of several colleges, in which are commonly taught theology, law, medicine, philosophy and philology; and is so called from the supposed universality of its studies. Such establishments date from the twelfth and thirteenth centuries; and those of Bologna and Paris claim to have been the first opened in Europe. The Papal States boast of seven; and Rome alone possesses two, the Sapienza, and the Gregorian University, better known as the Roman College. The Sapienza, situate in the piazza di S. Eustachio, is so called from the divine aphorism inscribed by order of Sixtus Quintus over its rear entrance, "*Initium sapientiae est timor Domini*;" and was founded by Boniface VIII., *Gaetani*, in 1303, the last year of his pontificate (*a*). After various vicissitudes, experienced principally during the absence of the Popes at Avignon, it was enlarged and improved by Eugenius IV., Nicholas V., and, in particular, by Alexander VI., who, as Fulvius informs us, renovated the edifice, amplified its halls, extended its circuit, and adorned it with porticos:

Haec loca Alexander Sextus renovavit et auxit.

Adjungens aedes spatio majore propinquas,

Amplaque porticibus designans atria magnis" (*b*).

(*a*) Renazzi, Stor dell'università degli studj di Roma, vol. I. lib. I. c. 1. 2. 3. Bullar. divers. pontif. a Bonif. VIII. ad Paul. IV. Romae.

(*b*) Andr. Fulv. De Ant. Urb. lib. II.



G. Costantini inv.

ARCHIGINNasio ROMANO

The improvements of Alexander VI. were continued by his successor Pius III., Julius II., and also by Leo X., who reformed the university, enacting new statutes, securing to the professors suitable salaries, erecting a college chapel with two perpetual chaplaincies, in gratitude for which services the University celebrates his obsequies annually, accompanied with a funeral oration to his illustrious memory. Julius II. had created a Congregation of Cardinals to preside over the University; among whom he named Card. Pole; and Gregory XIII., besides enlarging the edifice, assigned an annuity of 25 crowns each to such students as should take out the degree of Doctor with honour. Sixtus V. had been professor of Theology in the Sapienza; and, when raised to the Chair of Peter, he not only remitted to it a debt of 22,000 crowns, but considerably improved the edifice, whence his name and arms over its western entrance. He also united the Rectorship of the University to the College of Consistorial Advocates, and created a Congregation of Cardinals to superintend the studies in Rome. Domenichino was appointed architect of the fabric in the pontificate of Gregory XV., whose successor Urban VIII. completed its southern side, which therefore bears his arms and name; and employed the fantastic Borromini to erect its church, which succeeded to the chapel of Leo X. After the lapse of a century and a half from its foundation, the honour of its completion, as it now stands, was reserved for Alexander VII., whence the inscription to his memory affixed to the front of the church. The anatomical theatre was constructed by order of Innocent XI., at the instance of his physician, the celebrated Lancisi. Clement XI. enriched the library; founded by Alexander VII., with many rare and valuable works: and Benedict XIV., who had been one of the

Consistorial Advocates of the University, established a concursus for the different Chairs, which had been previously in the gift of patronage, reserving however the ultimate award to the Pontiff for the time being. He also made pecuniary provision for chairs of Mathematics, Physics and Chemistry, and ordered the erection of an anatomical theatre and a theatre for experiments in Natural Philosophy, providing each with suitable apparatus. In the XV. century, under Nicholas V., the University numbered among its eminent professors Lorenzo Valla; and in the XVIII. century, in Jurisprudence, Monsgr. Giov. Devoti, author of the well known treatise, entitled *Institutiones Canonicae*, and Filippo Maria Renazzi, from whose History of the University this epitome is extracted. The Obstetrical Chair was instituted, in 1786, by Pius VI., who also established a lecture de *Locis Theologicis*, and one on Forensic Surgery or Legal Medicine; and to the usual degree of Doctor *ad honorem* was added that of Doctor *ad praeium*, to which is attached an annuity of about thirty Roman crowns.

The French Republic, as it was called, closed the doors of the university, which were re-opened, in 1801, by Pius VII., under whose auspices were also established within its walls the Accademia di Religione Cattolica, the Chairs of Natural History, and of the Veterinary art; and at this period its most distinguished professors were, in Medicine, Domenico Morichini, in Languages, Ant. Simon. Assemani. After the seizure of Pius VIII., in 1808, the Roman University was placed under a new system, which ceased with the restoration of Pius VIII., in 1814, when it resumed its pristine form.

Constitution of
Leo XII.

To Pius VII. succeeded Leo XII., who accomplished a grand reform not only in the course of studies in Rome but throughout the Papal States. By his fa-

mous Constitution, *Quod Divina Sapientia*, issued in 1824, was created a Congregation of Cardinals, presided over by a Cardinal appointed by the Pope, to superintend the literary establishments throughout his dominions. The same Constitution placed the studies of the Sapienza on a new and solid basis, raising the number of its professors to thirty-eight, and appointing as its president, with the title of Archchancellor, the Card. Camerlengo, who is invested with criminal jurisdiction over all persons within its walls. Under the Cardinal is a Rector, chosen by the college of Consistorial Advocates, subject to the veto of the Pope; and the Rector chooses his Vice-rector, subject to the veto of the Archchancellor. The constitution further establishes five colleges, viz. Philology, Law, Medicine, Philosophy and Theology. The Academical year commences on the 5th of November and ends on the 27th of June, during which interval gratuitous lectures are given in Latin, Greek, Hebrew, Arabic, Syriac and Chaldaic; in Botany, Chemistry, Natural History, Anatomy, Physiology, Pathology, Pharmacy, and Surgery; in Algebra, Geometry, Physics, Mechanics, Hydraulics, Optics, Astronomy, Mineralogy, and Archæology; in Sacred Eloquence, Dogmatic Theology, and Sacred Scripture; in the Law of Nature, the Law of Nations, Canon, Civil and Criminal Law. The schools of the Academy of S. Luke are also attached to the University, forming part of the edifice; and in them the pupils are gratuitously taught Painting, Sculpture, Architecture, Geometry, Perspective, Optics, Anatomy, History, Mythology etc., by eleven professors, forming a distinct establishment under the direction of a President. Pius VII. instituted a school of Engineering, the organization of which was remodelled by Leo XII. The number of students, who frequent the

halls of the University generally exceeds 1,000. Each candidate for admission must undergo previous examination, and must produce testimonials as to character and competent means of subsistence, after which he is entitled to his pagella of admission, on which his professors, at the close of every three months, testify as to his attendance and progress. Expulsion is reserved to the Archchancellor, the Rector and the Consistorial Advocates; and disqualifies for admission into any other University in the Papal Dominions. Every branch of education is gratuitous; the professors being all paid by Government; and every class-hall is open during every lecture to every comer of every country and creed; who, however, cannot compete for University honours unless duly matriculated.

The Chairs. The Law department is filled by the College of Consistorial Advocates; that of Medicine, by twelve physicians and two surgeons; that of Philosophy, by twelve members of the Collège; and that of Theology, by the Procurators General of the Augustinians, Carmelites, Dominicans etc. Each College has its own President; and the Master of the Sacred Palace pro tempore always presides over the Theological College, to which are annexed the Chairs of Scripture and Ecclesiastical History. All the Chairs are won by concursus; except those of Ethics, Theology and Scripture, the professors of which are always chosen from certain Religious Orders; but the Pope may appoint absolutely to any Chair, a privilege which he very rarely exercises. The different treatises are printed and must have the approbation of the Congregation of Studies; and, with few exceptions, Latin is the language of the schools. The expenditure is confided to the Rector, who, at the close of the year, submits the accounts to the Archchancellor, by whom they

are transmitted for inspection and approbation to the Congregation of Studies.

The Religious duties are confided to the Pious Union of S. Paul. The Mass of the Holy-Ghost is sung on the day of opening, and that *pro gratiarum actione*, with a *Te Deum*, on the day of closing, the studies; and the students hear Mass, in the University church, on all school days. The secular students attend the Congregation in the University church on all festivals; all the ecclesiastical students attend Mass and sermon, in the Mission-house, on Sundays and holidays; and a spiritual retreat takes place in the University every year at the close of Lent, as a preparation for the Easter Communion.

The Religious duties.

The University confers the degrees of Bachelor, Licentiate and Doctor, that of Bachelor after the first year's study, that of Licentiate after the second and third, and that of Doctor after three examinations in the department of science in which it is sought. The Doctorship is of three sorts, *ad honorem*, *ad praeium*, and *in forma communi*. The *ad honorem* and *ad praeium* entitle even foreigners to a small annuity of about thirty crowns, and to exemption from all fees; but the *ad honorem* further secures the restitution of all fees already paid; and without the degree of Doctor no one is eligible to a vacant Chair in any University or College within the Pope's Dominions. The Philologists devote a year to Rhetoric, Ancient History and Roman Antiquities; a second year to Latin Classics, Grecian and Roman History and Greek Antiquities; and a third year to the Italian Classics, Modern History and General Antiquities; but no degree is now conferred in philology. The candidate for the Bachelorship in Philosophy is examined, for admission, in Logic, Metaphysics and the elements of Algebra and Geometry: his first year's course for Bachelorship consists of Ethics, Physics and the Introduc-

The degrees.

tion to the Calculus; the second year, for the Licentiate, of the Sublime Calculus, Mechanics and Hydraulics; and the third, for the degree of Doctor, of Hydraulics, Mechanics, Optics and Astronomy: The first year's course for a Bachelorship in Surgery consists of Chemistry, Anatomy and Physiology; the second, of the Theory of Surgery, Pathology, Materia Medica and Medicine; and the third, of Theoretic Surgery, Materia Medica, Medicine and Midwifery. The first year's course in Medicine consists of Anatomy, Botany, and Chemistry; the second, of Physiology, Materia Medica, and Pathology; the third, of Materia Medica, Theoretico-practical Medicine, Medical Polity and Legal Medicine, and the fourth, of Theoretico-practical Medicine, Medical Polity, Legal Medicine and Practical Pharmacy. The course of the Bachelorship in Theology consists of four lectures per day, three in Theology and one in Scripture for the first year, two schools of Theology and one of Scripture for the second year, after which the degree is conferred. The year of the Licentiate consists of two schools of Theology and one of Ecclesiastical History, and that of the Doctorship embraces the same number of lectures. The first year for a Bachelorship in Law, Canon and Civil, embraces the Canonical and Civil Institutions, the Law of Nature and of Nations: the second for the Licentiate embraces the Institutions of Ecclesiastical and Criminal Law and the Civil Text; the third, the Institutions of Ecclesiastical Law, and the Canon and Civil Texts, and the fourth, the Canon and Civil Texts. Students in Philosophy and Theology attend three lectures a day, each an hour in length: those in Philosophy attend three lectures during the first year, and four during the two last years: Surgical students hear three lectures the first year and four during the two others; and those in Medicine attend

three lectures a day during each of the four years, as do also those in Theology and Law. Students of Pharmacy read one year's Chemistry and Botany, and one year's *Materia Medica* and Pharmacy; and they take out, after the first year, the degree of Bachelor; after the second, the degree of Licentiate.

With regard to the study of the Languages, the Constitution ordains that degrees be not conferred on any one, who has not devoted three years at least to the study of Hebrew, Syro-Chaldaic and Arabic; that none be admitted to the schools of Philology, who have not previously read Humanity, Logic, Metaphysics and Ethics; and that no one be raised to the degree of Doctor, who does not know Greek and Latin.

The Languages.

The salaries of the Professors appointed by *concursus* vary from one to four hundred crowns annually. Such as have served forty years are jubilated with full salaries: such as resign after thirty years service receive two thirds; and those who retire from ill health receive two thirds after thirty, and a third after ten, years service.

The salaries of the professors.

The material fabric of the University consists of an oblong square about 270 feet long by about 190 feet broad, two stories in height not including the ground-floor. It has two front entrances, of which that to the left opens into the quarters of the *Corpo de' Vigili*, the other, to the right, gives admission, by a long vestibule, into the great court-yard. On the ground floor, to the left as we enter, are the church of S. Ivo and the Anatomical theatre; and the range of building to the right consists of the Studies of the Academy of S. Luke, which are supplied with numerous models in the Fine Arts, and are entered by an external door at the rear of the building, having no communication whatever with the remainder of the edifice. Before the door of the Anato-

The material fabric: the entrance and court-yard.

mical theatre is suspended the huge skeleton of a cachalot, the *physister macrocephalus*, one of the great Cetaceons species, cast on shore at Palo, and measuring forty-four feet in length. This court is surrounded on three sides by open porticos sustained by pillars and arcades, adorned with Doric pilasters, as are also the porticos of the first floor supported by pillars with arcades and Ionic pilasters.

First floor:
hall of the
Theological
Academy: the
Aula Magna.

Two lateral flights of steps, opposite one another at the extremity of the court-yard, lead up to the open porticos of the first floor. Ascending by the flight to the right, and turning to the left on reaching the upper porticos, we meet a door, over which are the words, *Accademia Theologica*, indicating that the hall into which it opens is destined for the meetings of the Theological Academy. From its walls are suspended portraits of Clement XI., Benedict XIII., Clement XIV. and of the reigning Pontiff Greg. XVI., together with those of Cardinal De Girolami, founder of the Academy, and Card. De Rossi, its great patron. The door to the right, in this hall, forms a communication between it and the *Aula Magna*, destined for the ceremony of opening and closing the Academical year, for conferring Doctor's degrees, for the solemn premiation, and also for the meetings of the Academies di Religione Catolica and Archaeology. The door of communication is adorned with two Corinthian columns of occhio di pavone, with capitals and entablature of white marble; and on the slab over it are inscribed the words, *Dignitate loci doctrinarum praemia nobilitata*. The walls of this spacious and lofty hall are painted in imitation of marble, and the coffers of its massive ceiling are decorated with roses. At its further extremity is a semicircular tribune for the accommodation of the

presiding Cardinal and other dignified personages. Affixed to the side walls, near the tribune, are two marble inscriptions, one to Benedict XIV. in these words: BENEDICTO XIV. PONT. O. M. QUOD VETERA COLLEGII JURA FIRMA RATAQ. ESSE VOLUERIT NOVAQ. PRO SUA LIBERALITATE ADDIDERIT PRINCIPI INDULGENTISSIMO CONLEGAE OLIM SUO ADVOCATI SACHI CONSISTORII D. N. M. Q. EIUS ANIMO L. F. PONT. A. QUINTO; the other to Gregory XVI., as follows: GREGORIO. XVI. P. O. M. QUOD, AUCTIS. NATURAE. OPIBUS AMPLIORI. LOCO, RECIPIUNDIS MUSEUM, ZOÖLOGICUM. PRODUCENDUM CHALCIDICI. ALTITUDINEM CONTIGNATIONE. INTERJECTA BIPARTIENDUM. JUSSERIT COLLEG. ADVOCATOR. S. CONSIST. A. ALOIS. LAMBRUSCHINI S. CONS. STUDIIS. REGUNDIS. PRAEF. P. F. GALLEFFIO LICAËI HUIUS PRAES. S. R. E. CARDINALIBUS CURANTE. ANTONIO TOSTI AER. PRAEF. A. MDCGCXXXV.

Returning to the portico and continuing to advance we meet, to our left, the entrance into the library of the University, called the *Biblioteca Alessandrina* from Alexander VII., by whom it was founded, in 1661., and who consigned to it the valuable printed works that had belonged to Francesco Maria della Rovere, the last Duke of Urbino, constituting one of the consistorial advocates head Librarian. It was subsequently augmented by Giuseppe Carpani, professor of Law in the Sapienza; and by Card. Flavio Chigi, nephew of Alexander VII. Since then it has been constantly on the increase; and has had a considerable accession to its literary treasures in the present century, Del Medico, professor of surgery, having bequeathed to it his library, consisting principally of works on medicine, surgery and natural philosophy. Leo XII. ordained that Vatican duplicates should be sent to this library; and among those thus received are several works that had belonged to Card. de Zelada and

The library: the class-halls

to Cicognara. Its last considerable accession, in 1838, consisted of the library of Mons^g. Gallanti, Treasury Assessor, composed principally of works on literature, Public Economy, Mathematics and Natural Philosophy. Altogether it now possesses about 50,000 volumes; and it is the richest library in Rome in modern works, the number of which is daily on the increase.

The edifice consists of one spacious and lofty hall, erected by Borromini, the walls of which are lined with books in open cases; and in its centre are two ranges of benches for the accommodation of readers, the cases of which are also filled with books. In a niche at the extremity of the hall is the half statue in marble of Alexander VII., executed by Guidi; and on the cieling is a fresco, by Majoli, representing Religion with the Four Evangelists and Four Great Doctors of the Church. The library is intended principally for the use of the students of the University; but it is open not only to them but also to the Public, during all school-hours.—The other apartments on this floor are almost all class-halls, in which the different professors lecture.

The Zoological and Zootomical Museums.

The second story is appropriated to the Museums, or Cabinets of Comparative Anatomy and Natural History, of Natural Philosophy, Mineralogy, Chemistry, a small theatre for lectures on Chemistry and Physics and the school of Engineers. The entrance to the Museums is the door to the right as we first reached these upper porticos; and by it we ascend a flight of steps which bring us immediately into the first hall of Physics, in which the door to the right as we enter opens into the Zoological and zootomical Museum. Its walls are lined with the famous Anatomical delineations of the late professor Mascagni of Florence, which are coloured with minute exactness, and are the best series ever given to Medical Science.

On the benches are laid fossil remains of elephants and oxen, found in the diluvial deposits in the vicinity of Rome. Advancing we observe, in the centre of this room, a collection of the birds of New Grenada, presented to the museum by Greg. XVI., whose marble bust we see between the windows; and on two half columns before the windows are two small collections of *colibri* birds. Over the door at this extremity are two horns of the Canadian elk, also presented by the reigning Pontiff, Gregory XVI.

In the next large square room is a collection of African birds, arranged in glazed cases in its centre and along its walls, and presented by Gregory XVI., to whom they were sent by the Viceroy of Egypt, Mehemed Ali, with the spars of alabaster intended for the decoration of S. Paul's on the Ostian way. In other glazed cases is a collection of birds, methodically arranged for the use of the school of zoology; and among them are several foreign and rare Italian birds. Affixed to the walls and suspended from the ceiling are a crocodile from the Nile, presented by Pius VII., by whom this zoological museum was founded; dogs; wolves; stags; a Caïman from the river Amazon; a huge boa from Brazil; a Mediterranean turtle; and an enormous fish, which weighed 4,000 lbs, of the dog-fish kind, constituting the new genus *charcarodon* of Smith, taken in the port of Civita Nuova on the Adriatic, and presented by Greg. XVI. In the centre of the hall are a male and female ostrich; a male and female mummy; a group of zoophyte shells, and other marine productions. Herodotus informs us that three modes of embalming were in use among the Egyptians, adapted to the lower, the middle and the higher classes of society; and of these three modes the mummies of this museum afford prac-

Second
room.

tical illustrations, the male mummy to the right, as we entered, having been merely merged in natron and varnished with a preparation of asphalt, and having lost the hair; the female mummy to the left having had more conservative aromata introduced into the cavities, being furnished with artificial eyes, and having the hair preserved; and a head, which we shall see in an adjoining hall, exhibiting the highest process in its superiour preservation, its well inserted artificial eyes of partially coloured fishbone, and its braided tresses—This hall was reduced to its present form by the reigning Pontiff, as is recorded by the inscription on the wall opposite us as we entered:

GREGORIUS . XVI. P. M.
 MVSEVM. ZOOLOGICVM
 A. PIO . VII. INCHOATVM
 ZOOTOMICO ADJECTO
 AMPLIARI . ORNARIQVE . JVSSIT
 ANNO MDCCCXXXV

Last Zoo-
 logical hall,

The two adjoining halls, which are each about eighty feet in length, were added by Gregory XVI., and are appropriated, that to the right to zoology, and that to the left to comparative anatomy. As we enter the zoological hall we observe, at the sides of the door, six glazed cases, containing as many little collections of Java butterflies and insects. The glazed presses that line the walls, beginning to the left, contain a collection of recent and fossil shells, among which are many rare species from America and India; fossil fishes of Monte Bolca near Verona and of mount Libanus; a collection of small fishes, shellfish etc. in spirits of wine. To the wall at this side are affixed various oviparous fish,

among which, beginning at the extremity near the door, are the head of the rhinobatis, called from its hideousness and its erect ears the sea-devil; the trigon *alta vela* of Fabius Colonna; the Surinam eel; and some fishes of the Nile. In the presses at the extremity of the room are two collections of shells, one from the Red-sea, the other from New Holland; part of the collection of the mammiferi, consisting of many species of apes of the New and Old Continent; a galeopithecus; various species of bats; the pteropus edulis; exotic carnivorous mammiferi; and the head of an Æthiopian servant, who died a few years since at New York. The remaining side contains a collection of reptiles from Brazil and Europe, among which are turtles from the rivers of America; crocodiles, a boa, a rattle-snake, cameleons, salamanders etc.; a collection of reptiles and fishes, among which are many Indian species recently presented to the museum by the lady of sir Frederick Adam; and lastly, a collection of Zoophytes from the Mediterranean. In the centre of the hall is a long glazed press, containing the most ancient collection of butterflies in Italy, brought from all parts of the world; and beneath the butterflies is the remaining part of the mammiferi collection, among which are several animals from Brazil, an ornithoryncus from New Holland, which forms the link between the mammiferous and bird species; a Russian Castor; the mole of Pharaoh; porcupines and wild cats, peculiar to Italy. Opposite the two end windows are two horns of the Narwal, the Unicorn of the ancients, often called the sea horse, erroneously supposed to reveal the existence of poison by sweating when it approached, and therefore employed in the middle ages to make cups, bowls etc.; a preserved Kangaroo; and the skeleton of an

ostrich, exhibiting on the ribs the steatoma or morbid tumour of which it died.

Hall of comparative anatomy.

The second of the rooms, beginning at the western extremity, contains, in presses similarly glazed, a quantity of anatomical preparations, among which are various pathological and monstrous objects; a rich nervous system prepared from nature; illustrations in wax of the muscles of the horse; two human skeletons in natural movements; the entire sanguineous system of the ostrich prepared from nature; preparations in wax relating to the human organs of sense and motion; a small machine recently invented by the professor of comparative anatomy, Doctor Ponzi, to illustrate the facial angle of Camper; another ingenious invention of the same learned professor, illustrating the resolution of the human head into the four vertebrae, which form the continuation of the spinal column; various anatomical engravings, with portraits of Cuvier and Gall. Above the presses are bones of great mammiferi; horns of stags and oxen; ostrich eggs; fish remains; and skeletons of the goat, the sheep, the pig and the dog; Etruscan and Roman skulls, intended for chraniological study; and over the door are two very large fossil ribs of the whale. In the centre of this room are an entire fossil elephant's tusk, of truly prodigious size, being eleven feet in length, found on the Mons Sacer; the head of the mummy already mentioned; a skeleton of the hippopotamus; a stuffed skin of the same animal, presented by Mehemed Ali to the reigning Pope; and skeletons of a horse and ox. Before the windows are two human monsters, and the horn of the rhinoceros. The collections in Zoology and Comparative Anatomy have been all arranged by professor Ponzi, who is the Director of the museum, and to whom application is made for admission.

Halls of
Physical
Science.

Returning to the hall by which we entered we find it to constitute one of a series appropriated to physical science. This first hall, which is called the gallery, is furnished with glazed cases containing various physical instruments. In its centre is a large pneumatic machine, which had belonged to the Lancisian library, and is inscribed, *Factum Saenis in accademia Physiocraticorum*. The second is a small hall also containing physical instruments. The third, which is a larger hall, is also similarly furnished: opposite one of its extreme windows is a machine to determine the quality and quantity of the earthquake; and opposite the other is the Franklin instrument to ascertain atmospheric electricity. In the centre of this hall are a large electrical machine and a pneumatic machine. In the centre of the fourth hall, which is also appropriated to physical instruments, are an electrical machine capable of killing an ox, and two *ustorial* mirrors for making experiments on caloric. The numerous physical instruments which we have seen regard principally the history of physical science, electricity, pneumatic experiments, electromagnetism, light, caloric, air and properties of bodies generally, combining with the original machines of the university the new collection of the late Professor Scarpellini.

We next enter the mineralogical museum, consisting of two spacious halls, both furnished with glazed cases. The minerals of this first hall are ranged in geographical order. To the right as we enter is the collection of the Roman soil and the vicinity of Rome made by the celebrated Brocchi; and to the left is a continuation of the same collection, together with the minerals of monti Cimini, made by Riccioli. Along the southern side of the hall is a collection of the minerals of

The Mineralogical Museum: the Belli collection of marbles.

Hungary, Piedmont, Montblanc, and the Valais, together with an American collection. On the side opposite us as we entered is a collection of minerals of Elba, Sicily, Naples and its vicinity; and on the remaining side are collections from France, England and China. In the centre of the hall are two large cases containing the richest collection of marble specimens ever made, purchased by the University from the collector, Signor Belli, who is Luogotenente of the tribunal of the Vicariate; and beneath the marbles are fossil remains of large mammiferi, found in the vicinity of Rome.

School of
Mineralogy.

In this adjoining room the collection of minerals is arranged methodically for the use of the school of Mineralogy, held here daily. In the centre of the hall are a collection of precious stones presented by Leo XII., and a geological and mineralogical collection of the Roman soil, the gift of Card. Giustiniani.

Hall of
Chemistry:
theatre:
school of
Engineers.

From the Mineralogical Museum we pass to a hall destined for daily chemical preparations. The glazed cases contain several porcelain and glass instruments, various chemical substances, and chemical instruments. In the centre are a gazometer, a Newman furnace, an electrometer, a pneumatic machine, a daguerotype, and a bust of our countryman Sir Humphry Davy, who, with his friend Morichini, the then university professor of Chemistry, burnt the diamond in this hall. Morichini discovered the polarization of the violet ray, a discovery since illustrated by Mrs. M. Somerville. This hall opens into a small theatre, in which are given experimental lectures on Physics and Chemistry. Beyond this theatre is the door opening into the school of Engineers, from which we descend by narrow stairs to the portico of the schools. All the museums were founded after his restoration by Pius VII., who availed himself in Mineralogy

of the services of Professors Gismondi and Riccioli; in Physics of those of Professor Barlocci, to whose instruments were added those of the late Professor Scarpellini; in Zoology, of those of Professor Luigi Metaxà, whose collection has been recently reformed, and enriched with foreign preparations, particularly in Comparative Anatomy, by Professor Ponzi, who may be said to have founded the museum of Comparative Anatomy. Dependant on the University is the Botanic garden, adjoining the Salviati palace in the Lungara, originated there by Leo XII. — None of the officers of the University reside within its walls; and when closed at night it is entirely uninhabited.

The Faculties are divided into five classes, Theology, The Law, Medicine and Surgery, Philosophy and Mathematics, and Philology. These classes are divided into morning and evening lectures: those of the morning are distinguished by the first, second, third and fourth hours, commencing at eight and terminating at twelve o'clock, thus constituting four series of simultaneous lectures of an hour each; and those of the evening by first and second hours, which take place in winter from two to four and in summer from half past four to half past six o'clock, also occupying an hour each. Thursday is always a vacant day. We shall give the classes as they are distributed in the order of time.

First hour in the forenoon: — *Dogmatic Theology*, *subject*, Grace, Justification and merit; *treatise*, Institutiones Theologicae of P. M. Gazzanica O. P.; *professor*, J. B. Alberti, O. P., Sicilian, Proc. Gen. *Civil Law*: the Institutions of Justinian with emendations from the Canon Law; *professor*, J. Belloni L. L. D., Roman; the Pandects of Justinian, *professor*, P. de Rossi L. L. D. *Medicine and Surgery*: Anatomy, Institutions

The Classes and Class hours:

of by A. Lupi M. D., who is also professor; Comparative Anatomy and Physiology, treatise by J. Ponzi M. D., Roman, who is also professor. *Philosophy and Mathematics*, the Higher Calculus, elements of by Lacroix; *professor*, Rev. B. Tortolini, P. et M. D. *Philology*: Archaeology, *vacat*; Arabic, grammar of Erpenio; *professor*, Rev. M. A. Lanci of Fano.

Second
hour
in the
forenoon.

Second hour in the forenoon: — *Canon Law*, Devoli's *Institutiones Juris Canonici*; *professor*, A. Mangiattordi L. L. D. *Public Ecclesiastical Law*, the Institutions of Zallinger; *professor*, Rev. N. Borro L. L. D. of Genoa. *Physiology*, treatise of M. Medic; *professor*, C. Donarelli M. D., Roman. *Theoretic and Forensic Surgery*, treatise of A. Trasmondo; *professor*, C. Trasmondo M. D., Roman. *Botany*, treatise by P. Sanguinetti, Roman, who is also professor. *Geometry*, as applied to the arts, treatise of C. Sereni, who is also professor. *Introduction to the Higher Calculus*, treatise of Lotterio; *professor*, J. Pieri, Roman.

Third
hour
in the
forenoon.

Third hour in the forenoon: — *Sacred Scripture*, *Introductio in Scripturam Sacram*, by Rev. J. M. Moralia; *professor*, J. Ricca of Genoa, Proc. Gen. of the Hermits of S. Augustine. *Ecclesiastical History*, *Praelectiones* of Rev. J. B. Palma; who is also professor. *Justinian Civil Law*, *Pandects*; *professor*, J. Villani L. L. D. *Materia Medica*, treatise by J. Folchi, who is also professor. *Chemistry*, treatise of A. Chimenti; *professor*, F. Ratti. *Zoology*, treatise by T. Metaxa' M. D., Roman, who is also professor. *Mechanics and Hydraulics*, treatise, by J. Venturoli; *professor*, Rev. T. Mazzani, Roman. *Architecture*, treatise by N. Cavalieri, who is also professor. *Mineralogy*, treatise by Haay; *professor*, P. Carpi, M. D., Roman.

Fourth hour in the forenoon:—*Sacred Eloquence*, Fourth hour in the forenoon.
vacat. Pathology, treatises, by A. Fanzago and L. Cal-
dani; *professor*, P. Celi, M. D., Roman. *Midwifery*,
treatise by F. Asdrubali; *professor*, P. Savetti, Roman.
Practical Pharmacy, treatise by P. Peretti, who is
also professor. *Optics and Astronomy, treatise*, by
I. Calandrelli, who is also professor. *Rhetoric*, Blair's
Lectures; *professor*, Rev. A. M. Rezzi.

First hour in the afternoon:—*Theology, treatise* First hour in the afternoon.
on the Sacrament of the Eucharist, by Rev. J. B. Ma-
roccu O. M. C., of Sardinia, who is also professor. *The*
Law of Nature and of Nations, treatise by J. Sol-
dini L. L. D., Roman. *Political and Legal Medicine*,
treatise by P. Zacchia; *professor* F. Bernardini of Pa-
lestrina, M. D. *Experimental Physics, treatise* by X.
Barlocci, Roman, who is also professor. *The Greek*
language, professor, E. Sarti, Roman.

Second hour in the afternoon:—*Theology, Dog-* Second hour in the afternoon.
matic, De Locis Theologicis, treatise by. Rev. P. C.
Thill, of the hermits of S. Augustine; *professor*, A. V.
Modena of Genoa O. P. *Theology, Moral, treatise* of
Antoine; *professor*, A. Forrara, Prior General of the
Calced Carmelites, Sicilian. *Criminal Law, treatise*
by R. Ala L. L. D., Roman, who is also professor. *Canon*
Law, treatise by Zallinger; *professor*, Rev. H. Capalti
L. L. D., Roman. *Theoretic and Practical Medicine*,
professor, P. A. Valentini, M. D., Roman. *Veterinary*
Surgery, treatise by N. De Angelis, Roman, who is
also professor. *Syro-Chaldaic, professor*, Rev. A. Molza.
Hebrew, professor, Rev. A. Vincenzi.

Lectures on Clinical Medicine are also given, in Other lectures.
S. Spirito, alternately by J. Tagliabò M. D., Roman,
and by J. De Matthaeis of Frosinone M. D.; in Clinical
Surgery, in S. Giacomo, by B. Titocci of Subiaco M. D.;

in midwifery, from May to July, in the hospital of S. Rock, by P. Savetti, Roman; and in Practical Botany, in the Botanic Gardens, by C. Donarelli, M. D., Roman.

Lectures
on Roman
Geology,
by Profes-
sor Ponzi.

Signor Giuseppe Ponzi M. D., professor of Comparative Anatomy in the University, lectures in the winter season on Roman Geology in the private mineralogical museum of Monsg. De' Medici Spada, to which the professor has added a paleonthological and geological collection of the Roman soil. Professor Ponzi, in conjunction with Monsg. De' Medici Spada, is employed in completing the Geognostic Chart and physical description of the Comarca of Rome.

Mineralo-
gical
museum
of Monsg.
De' Medici
Spada.

Monsg. De' Medici Spada, a descendant of the illustrious Medici family of Florence, first Judge in the Civil Tribunal of Monte Citorio, the friend and correspondent of the husband of our gracious Queen, is decidedly one of the first Mineralogists of the age; and his collection, which is attached to his apartments in the palace of Monte Citorio, first floor, will be found well worth a visit from the scientific scholar, to whom the courtesy of its accomplished proprietor renders it easy of access. He has devoted the leisure moments of the last sixteen years to the formation of this museum, which is indisputably the first private mineralogical collection in Italy as well in quality and quantity as in the singular beauty of its specimens.

First hall.

The museum consists of two halls, the first of which is furnished with cases containing a collection of minerals and a geological collection of the Roman soil. On the cases are ranged huge fossil remains of elephants, rhinoceros's, hippopotami etc.; and on a stand before the windows is an extraordinary fossil head of an ox, called the *Uroch*, the *Bos Urus Priscus* of Cuvier, very remarkable for the excellent preservation and vast

volume of the horns and the peculiar direction of their curves. The extremity of this hall forms a small theatre for the accommodation of those who attend the lectures of Professor Ponzi, whose eminence in geological science is already known to the English visitants to Rome, who heard his course of lectures of the last season.

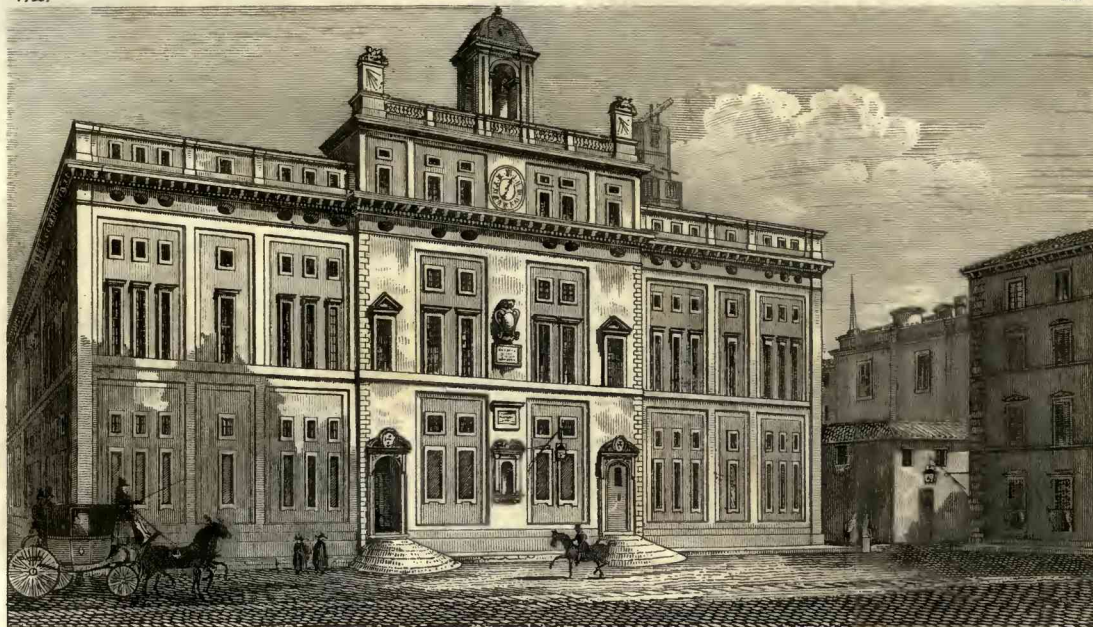
The second room, which adjoins, contains the remainder of the mineralogical collection, which are the noblest specimens of this museum, and are therefore ranged in view in five glazed cases. A considerable proportion of them belong to the mineralogy of ancient Latium, besides which however it contains the most interesting specimens from other countries, the result of friendly exchanges of the Italian minerals, particularly of those of Latium, with foreign Professors and Amateurs, each presenting, in return, the minerals peculiar to his own locality, a circumstance which has contributed much to its perfection and comprehensiveness, all arranged according to the system of Necker. The collection is particularly remarkable for the number and variety of its crystallizations and monographies; but its great commendation is its uniting an almost complete series of all the mineral substances known and many monographies of the rarest species. To illustrate the first part of this assertion we need only cite as specimens of its treasures, the *Molybden Silber* or *Bornine*, the *Tetradymite*, the *Seleniure of Palladium*, the *Sulphur of Cadmium*, the *Arsenio-Siderite*, the *Tellure of silver*, the *Walborthite*, the *Owarowite*, the *Euclasia* etc. etc. Among its monographies of the exotic species are, *Corindon*, *Spinelle*, *Tourmaline*, *Topaz*, *Emerald*, *Berylle*, *Red copper ore*, *cobalt*, *Zircon*, *Gaylussite*, *Gyps* etc. etc.; and among the Italian species are *Haüyne*, *Gismondine*, *Nepheline*, *Mellilite*,

Second
hall.

Granat, Idocrase, Anorthite, Humite, Orthose, Ryakolite, Davyne, Cavolinit, Oligist, Oxydulated iron, Pyrite, Pleonast, Pyroxene, Celestine, Sulphur, Sulphat of lead etc. etc. As a private collection this museum may, in truth, be said to be unique not only in the quantity of the specimens and novelty of the crystallizations, but also in many specimens, which are not to be found in any other private museum; and we cannot withhold our humble meed of praise to the dignified Ecclesiastic, to whose persevering industry and scientific research Rome is indebted for this valuable accession to her mineralogical treasures.

The Gregorian University or Roman College.

THE GREGORIAN UNIVERSITY or ROMAN COLLEGE. S. Ignatius, having established the Society of Jesus, founded a college, in 1551, for its members, near the piazza Margana beneath the Capitol, where the number collected amounted only to thirteen; but the candidates for admission having become too numerous for the locality were transferred to a more spacious one near the Minerva, which they subsequently abandoned to occupy the Roman College, built and endowed expressly for their accommodation by Greg. XIII., whence it took the name of the Gregorian University. Aldus Manutius, in the dedication of his edition of Sallust to the Roman College, in 1563, makes most honourable mention of the new establishment, which, in process of time, numbered among its professors Cornelius a Lapide, Bellarmine, Suarez, Pallavicino, Kircher, Boscovich, Strada etc. etc., and gave to the Church nine Popes, whose portraits are preserved in the Rhetoric hall. On the suppression of the Society by Clement XIV. the Roman College was consigned to Secular priests, who, however, having been educated by the Jesuits, continued to teach on their plan; and whilst in their hands it

*G. Colapane inc.*

VEDUTA DEL COLLEGIO ROMANO

produced two Popes, numbered among its professors Calandrelli, Conti and Reichebac, and erected the observatory. The Society was restored by Pius VII., on his return from his captivity in France in 1814; and in 1823 they were re-established by Leo XII in the Roman College.

The college course consists of Latin, Greek, and Italian grammar; Logic, Metaphysics, Ethics and the Philosophy of Religion; Algebra, Geometry, Trigonometry, Integral and Differential Calculus; Mathematics, Chemistry and Astronomy; Sacred Eloquence, Moral Theology, Canon Law, Dogmatic Theology, Ecclesiastical History, Liturgy, Hebrew, Sacred Hermeneutics and Sacred Scripture. The number of the Professors amounts to twenty-eight. At the close of the philosophical and theological courses are conferred gratuitously the respective degrees; and the premiation takes place with great pomp, at the close of the Academic year, in the church of S. Ignatius. The establishment is under the absolute authority of the General of the Jesuits, who appoints a prefect of studies, resident in the college, with three subordinate prefects.

The College course

The schools are accessible, free of all expense, to the youth of all countries without distinction: the higher open on the 2nd of Nov. and close on the 8th of Sep.; and the lower schools continue open until after the middle of Sept. The lower schools are open for three hours in the morning and three hours in the evening, save the school of Rhetoric, which occupies two hours in the morning and two in the evening. Logic and Metaphysics are taught morning and evening; and each of the other higher schools has its fixed time morning and evening, consisting of an hour's lecture from the professor and half an hour's circle, during which the students argue with one another in presence of their respective preceptors.

The schools.

Congre-
gations.

The Roman college also contains four spiritual Congregations, the first of which, called *Prima Primaria*, is composed of the Theologians, whose chapel is adorned with paintings by Borgognone; the second, called *della Scaletta*, of the Philosophers, whose chapel is decorated with paintings by Father Pozzi; the third, of the lower schools up to Rhetoric, who meet in the great hall; and the fourth, called *del passetto*, of the youths who have not yet made their first Communion, over whose altar is a beautiful fresco of the B. Virgin, by T. Zuccari. Besides the exercises of piety peculiar to each chapel, all the pupils hear Mass daily in the church of S. Ignatius.

The edi-
fice.

The objects for which the Roman college was erected are pointed out by the brief but comprehensive inscription on the two pillars opposite us as we enter its covered portico, *Religioni ac Bonis Artibus*. The structure was erected after the designs of B. Ammannati, a Florentine, and is justly admired for simplicity and grandeur. It measures, including its church, about 450 feet in length by about 340 feet in breadth. Its spacious court-yard is surrounded by two ranges of porticos, rising one above the other, the under ranges giving admission to the lower, and the upper to the higher schools, the great hall, the oratories, and the library, the great entrance into which is, however, in the interior of the edifice. At the extremity of the court-yard is a door, to the right, opening into a hall, which communicates with the church, the garden, the pharmacy and with the interior of the college. Nearly opposite, on entering this hall, is the statue of Greg. XIII. in the act of imparting his pontifical benediction: to his right is a painting representing him as he visited the Roman college on horseback, ordering it

to be rebuilt on its present grand scale ; and to the left is another painting of the Pontiff, assigning to the respective nations the plans of the different Jesuit colleges erected or caused to be erected by him in various parts of the world. In the niche on the wall to the left is a half figure, in marble, of S. Ignatius in contemplation; and the two remaining paintings of interest are the portraits, over the lateral doors, of Card. Ludovisi, nephew of Greg. XV., who erected the church of S. Ignatius, and of his brother Prince Ludovisi ; another great benefactor of the Society. Entering the door to the right we soon reach a second door, which opens on the stairs that lead up to the interior of the edifice, and to the library, which contains several works printed by Aldus Manutius, and several MSS. brought from Greece by Father Torriani, among which are the Homilies of S. John Chrysostom, written in the VIII. century. The number of printed books amounts to about 80,000, besides which the college contains four small libraries for the use of the four different classes of professors and students, numbering 30,000 volumes. The great hall of the library is in form of a Greek cross; and at its extremity is a Last Supper, by Gherardo delle Notti,

The Kircherian Museum, so called from its founder The Kir-
 father Kircher, consists of six rooms, the first of which cherian
 contains a collection of sepulchral urns and cippi, arranged Museum.
 in form of a columbarium. The second room
 is a small vestibule, containing, in two small glazed
 cases, the *aes grave* or collection of ancient primitive
 Italian monies, the most copious that exists, arranged
 according to the cities and peoples of central Italy, to
 whom they belonged, by Fathers Marchi and Tessieri,
 and amounting in all to forty classifications, appertain-

ing to the time of the kings. From this vestibule a flight of marble steps leads up to the hall of the bronzes, containing a collection of various utensils, weights, measures, keys, lamps, candelabra, arms and armour, missile balls, animals, scenic masks, theatrical figures, Roman and Etruscan idols, Specchj, a cista for the toilette with figures engraved thereon, and some small objects in ivory, amber and gold.

The gallery and other rooms.

The vestibule that introduced us into this hall also introduces into a gallery, in which are arranged in different classes marbles, glasses, tubes, and objects in terra cotta. From the gallery we pass into a room containing various ornaments in glass, ivory, and metal, belonging to various nations even of Asia and America, among which are the swords of Henry IV. of France and the Constable Bourbon. Another room contains ancient, Egyptian objects in bronze, terra cotta and marble, taken for the most part from ancient tombs. Finally, a second gallery is appropriated to minerals and fossils, some of considerable interest.

The Physical Cabinet: the Observatory.

The college also contains a physical cabinet, well supplied with physical apparatus, and an observatory with its appropriate appurtenances, among which is the acromatic telescope of Chauchoix, together with a circular meridian by Ertel of Munich. This observatory is associated with the names of Conti, Calandrelli and Reichbac; and owing to the superiour brightness of an Italian sky, it may boast more astronomical observations than the best constructed observatories of Europe.

College of the Ecclesiastical academy.

COLLEGIO DELL' ACCADEMIA ECCLESIASTICA. This college is situate in the piazza of the Minerva, directly opposite the church; was instituted by Clement XI. ; and is appropriated to the education of

noble ecclesiastics, who are generally destined for the Roman prelacy.

COLLEGIO BANDINELLI. It is situate at the extremity of the strada Giulia, and was founded, in 1678, by B. Bandinelli, a Roman baker, for the education of twelve Tuscan youths; but the establishment has been re-modeled and now receives pensioners.

The Bandinelli College.

COLLEGIO CAPRANICA. It stands in the piazza of the same name, and was founded, in 1458, by Card. Dom. Capranica, for the education of thirty-two young Ecclesiastics, who frequent the Gregorian University.

The Capranica College.

COLLEGIO CLEMENTINO. It stands on the piazza Nicosia, so called from one Nicosio, Ambassador of Ragusa, who resided there, and was founded by Clement VIII. in 1596, after the design of Giacomo della Porta. It is governed by the Somaschi fathers, and is appropriated to the education of respectable youths. Its chapel is decorated by the pencil of David.

The Clementine College.

COLLEGIO GERMANICO - UNGARICO. It was founded by S. Ignatius, in 1552, in the Apollinari, for the education of German missionaries, was closed on occasion of the suppression of the Society, and restored with its restoration by Pius VII. Its members, however, are now located temporarily in the professed house attached to the Gesu, and frequent the Roman college.

The German College.

COLLEGIO GHISLIERI. It is situate in the via Giulia, and was erected, in 1630, by G. Ghislieri, an eminent physician, for ecclesiastical students. It gives gratuitous education to twenty-four youths, who frequent the Roman college.

The Ghislieri College.

COLLEGIO GRECO. The Greek college adjoins the church of S. Athanasius in the Babuino, and was founded and endowed by Gregory XIII. in 1577. It is

The Greek College.

a spacious and elegant edifice, capable of accommodating fifty inmates; but the Greek students were removed, in 1340, to the college of the Propaganda, where they remain temporarily until the amelioration of the college funds; and the only member of its community still residing in the edifice is its former Rector, the Greek Archbishop, who made his studies in the Propaganda. It was ordained by Clement VIII., in 1595, that a Greek Archbishop should reside permanently in Rome, to confer Orders on the Greek students and other ecclesiastics. The college library contains a valuable collection of Hellenic MSS.; and the establishment produced several distinguished scholars, among whom we may notice Peter Arcudius, who is eulogised by his contemporary Leo Alatius (*a*), and who died in 1633; Nicholas Alemanni, Vatican librarian, author of a work entitled, "*De Parietinis ecclesiae Lateranensis*", who died in 1628; and Leo Allatius, successor to Luke Holstein as Vatican librarian in 1660, and author of various works, who died in 1669 (*b*).

The English College: history of.

COLLEGIO INGLESE. It is situate in the via di Monserrato, and had been originally the hospital of the Holy Trinity and S. Thomas established for pilgrims and infirm persons of the English nation, after the destruction of the ancient Saxon School in the celebrated conflagration of the Borgo in 847. The Saxon school, which occupied the site of the hospital of S. Spirito, was founded, in 727, by Ina, king of the West Saxons, in the pontificate of Greg. II., for the education of Anglo-Saxon princes and Ecclesiastics; and the locality, chosen from its proximity to the *Li-*

(*a*) *De Consens.* lib. III. c. VII. n. 15. (*b*) See the work of Pietro Pompilio Rodotà, professor of Greek, Rome 1763.

mina Apostolorum, the primary object of the pious pilgrim's predilection and veneration, was thence called *il Borgo de' Sassoni* and the *Vicus Saxonum*, names to which we trace the words *Saxia* or *Sassia* and *Borgo*, by which the region is sometimes designated. It was for the maintenance of the establishment that Ina originated the Römescot or Peter's pence, a tax continued, with some interruptions, until the time of Henry VIII. Offa, king of Mercia, who visited Rome in 793, repaired and richly endowed the schools, adding an hospitium for the reception of pilgrims; but they were totally destroyed, as we said, in the conflagration of the Borgo, immortalized by the pencil of Raphael. In 1216 Honorius III. transferred the church of S. Pantaleo to English Priests; and there is reason to believe, say the College Archives, that the English also obtained an hospitium in Trastevere, near the church of S. Grisogono, with another in the city of Rome, in the via di Monserrato, called the hospital of the Holy Trinity and of S. Thomas, founded by John Shepherd and his wife Alice, whose contract for the site bears, in the College Archives, the date of 1351. Shepherd and his wife, who were natives of London, continued to attend the pilgrims in the latter hospitium until the close of their lives, when they bequeathed to it all their property; and the hospital in Trastevere shared this new source of prosperity. In 1412 the hospital of the Holy Trinity was rebuilt on a larger scale: the new church was consecrated by Eugenius IV. in 1445; and the Duchess of York, mother of Edward IV., presented it with a magnificent chalice, and other articles. In 1464 both establishments were united under the same warden. There still exist, according to the college archives, three letters of Henry VII. to the Officers of the establishment,

eulogising the institution; he subsequently reserved to himself the nomination of the Superior, who had been previously elected by the Brethren; and the first person chosen by him was Dr. Robert Sherburne, Dean of S. Paul's, ambassador at Rome in the pontificate of Julius II. and subsequently bishop of Chichester. Henry VIII., in 1523, nominated John Clarke, bishop elect of Bath, minister at Rome in the time of Adrian VI. Since 1464 the establishments in Trastevere and in the *via di Monserrato* were united under the same warden; and in 1579 Gregory XIII. opened them for the reception of English exiles. On the 23d of April, 1579, he dissolved the hospitals, and in their place erected a college, giving to it the revenue of the former establishments, about 1400 crowns per annum, and adding a yearly pension of 3000 crowns, till its income from other sources should reach that amount. After the change of religion William Allen, rector of S. Mary's in Oxford, afterwards Cardinal Allen, had established a missionary college in Douay, which he was subsequently compelled to transfer to Rheims, whence, after an interval of fifteen years, it returned to Douay. The success of Dr. Allen induced Greg. XIII. to invite him to Rome for the establishment of the new college; and Dr. Clenock, a native of Wales, the last Guardian of the hospitium, became its first Rector. It was subsequently placed under the government of the Jesuits, from whom it returned to the Secular Clergy. The college and its church were rebuilt, in 1680, by Cardinal Philip Howard, who employed as his architects Legenda and Fontana. On occasion of the French aggression of 1798, the invaders confiscated the property of the college, presented to it by Greg. XIII., consisting of the Abbey of S. Savino and S. Victoria in Placenza, the sale of which amount-

ted to 150,000 crowns; but the Palatine Gardens, purchased by the college in 1610 and 1614, could not be alienated as the title deeds were not forthcoming. The college was converted into a barrack: its inmates scattered; its church abandoned to ruin; nor was the establishment restored to its rightful owners until after the events of 1814. On its restoration, in 1817, Dr. Gradwell, a native of England, afterwards Vicar-Apostolic of London, was sent over as its first Rector; and his appointment was confirmed in 1818 by Pius VII. Dr. Wiseman, born in Spain of Irish parents, succeeded to Dr. Gradwell in 1828; on Dr. Wiseman's elevation to the Coadjutorship of the Central District, in 1840, he was succeeded by Dr. Baggs, a native of Ireland, on whose appointment to the Western District, in 1844, he was succeeded by the present Rector, Dr. Grant. The present Vice-Rector is Rev. Ferdinand English D. D.

Besides a country-house at Monte Porzio and a vineyard on the Palatine, the college has a villa near Magliano, on the bank of the Tiber, about six miles from Rome, the favourite retreat of Leo X. The college-revenues are estimated at about 7000 crowns per annum; and, besides a few pensioners, it gives gratuitous education to about twenty-five Ecclesiastical students, who frequent the Roman Seminary, and of whom a considerable proportion are Irish or of Irish parents.

Its villas;
revenues;
students.

The first door to the right on entering the edifice opens into the site of the ruined church of S. Thomas of Canterbury, described in its proper place (a). Beyond this door is a marble slab, recording the re-establishment of the college by Pius VII., in 1818, after a twenty years dissolution, caused by French rapacity. Opposite this

The
ground
floor.

(a) Vol. 11. p. 244.

slab is a branch corridor containing several interesting sepulchral monuments collected and arranged by Dr. Wiseman, as is recorded by a slab over the door to the left. The horizontal effigy in relief, to the right, supported by two lions, belonged to the tomb of Card. Bambridge, Archbishop of York, who died in 1514, and had been English Ambassador at Rome in the Pontificate of Julius II. Affixed to the wall to the left is the marble monument of Martha, the daughter of Henry and Martha Swinburne of Northumberland, who died in 1778, and whose Latin epitaph, by the celebrated Father Morcelli, S.J., author of *Inscriptionum Latinarum, etc.*, and several other learned works, is recommended by its classic purity and the elegance of its lapidary style: A. ✠. Q. MEMORIAE. MARTHAE. HENRICI. ET. MARTHAE. F. SWINBURNE. NAT. ANGLAE. EX. ANTIQUA. ET NOBILI. FAMILIA. CAPHEATONI. NORTHUMBRIAE. PARENTES. MOESTISS. FILIAE. CARISSIMAE. P. QUAE. INGENIO. EXCELLENTI. FORMA. EXIMIA. INCREDIBILI. DOCTRINA. MORIBUS. SDAVISSIMIS. VIX. AN. VIII. MEN. XI. TANTUM PRAEREPTA. ROMAE. V. ID. SEPT. AN. MDCCLXXVIII. The second epitaph beneath, in English, is by her disconsolate father, who gave spontaneous egress to the outpourings of a bleeding heart by recording with partial but pardonable prolixity, and in the language of parental fondness and pride, the rare endowments, mental, moral and physical, of a beloved daughter, prematurely snatched from his tender embrace: MARTHA SWINBURNE BORN OCT X. MDCCLXVIII DIED SEPT VII MDCCLXXVIII HER YEARS WERE FEW BUT HER LIFE WAS LONG AND FULL. SHE SPOKE ENGLISH FRENCH AND ITALIAN AND HAD MADE SOME PROGRESS IN THE LATIN TONGUE. KNEW THE ENGLISH AND ROMAN HISTORIES ARITHMETIC AND GEOGRAPHY. SANG THE MOST DIFFICULT MUSIC AT SIGHT WITH ONE OF THE FI-

NEXT VOICES IN THE WORLD. WAS A GREAT PROFICIENT ON THE HARPSICORD. WROTE WELL. DANCED MANY SORTS OF DANCES WITH STRENGTH AND ELEGANCE. HER FACE WAS BEAUTIFUL AND MAJESTIC. HER BODY A PERFECT MODEL AND ALL HER MOTIONS GRACEFUL. HER DOCILITY AND ALACRITY IN DOING EVERY THING TO MAKE HER PARENTS HAPPY COULD ONLY BE EQUALLED BY HER SENSE AND APTITUDE. WITH SO MANY PERFECTIONS AMIDST THE PRAISES OF ALL PERSONS FROM THE SOVEREIGN DOWN TO THE BEGGAR IN THE STREET HER HEART WAS INCAPABLE OF VANITY; AFFECTATION AND ARROGANCE WERE UNKNOWN TO HER. HER BEAUTY AND ACCOMPLISHMENTS RENDERED HER THE ADMIRATION OF ALL BEHOLDERS THE LOVE OF ALL THOSE THAT ENJOYED HER COMPANY. THINK THEN WHAT THE PANGS OF HER WRETCHED PARENTS MUST BE ON SO CRUEL A SEPARATION. THEIR ONLY COMFORT IS IN THE CERTITUDE OF HER BEING COMPLETELY HAPPY BEYOND THE REACH OF PAIN AND FOR EVER FREED FROM THE MISERIES OF THIS LIFE. SHE CAN NEVER FEEL THE TORMENTS THEY ENDURE FOR THE LOSS OF A BELOVED CHILD. BLAME THEM NOT FOR INDULGING AN INNOCENT PRIDE IN TRANSMITTING HER MEMORY TO POSTERITY AS AN HONOUR TO HER FAMILY AND TO HER NATIVE COUNTRY ENGLAND. LET THIS PLAIN CHARACTER PENNED BY HER DISCONSOLATE FATHER DRAW A TEAR OF PITY FROM EVERY EYE THAT PERUSES IT.—Her portrait in marble relief is well executed, by Christopher Hewetson, an Irish sculptor.

The rich and massive monument, at the extremity of the corridor, was designed by the Cav. Fuga, and sculptured by Philip Valle; and is sacred to the memory of Sir Thomas Dereham of Dereham, a voluntary exile, who died in 1739, and who, as his epitaph records, abstained from marriage, lest, in those days of

religious (most irreligious), persecution, his offspring should abandon the faith of their forefathers, a singular and affecting illustration of his piety and a melancholy memorial of the spirit of the age:

PATRIA. AD. CATHOLICOS. PROFVGVS
FAMILIAE. SVAE. POSTREMVS
A NVPTIIS ABSTINUIT
NE FIDES. IN DEVM AC LEGITIMVM REGEM
SANCTE AB IPSO SERVATA
POSTERIS IN DISCRIMEN VENIRET
HAN C PIETATIS SVAE CONSTANTIAM
SEPVLCRALI LAPIDE TESTATAM VOLVIT.
OBIIT VII FEBRV. A. S. MDCCXXXIX.
VIXIT AN. LIX. MENSES. X. DIES. XI.

The other monumental inscriptions need no particular notice.—Returning to the main corridor we observe beyond the stairs a slab recording a visit paid to the inmates of the college at Monte Porzio, in 1827, by his Holiness LEO XII. The college chapel, which comes next, is described in its proper place: over its door is a small marble inscription, which records a similar honour conferred by Clement XI. The refectory, kitchen etc. are directly opposite the entrance into the chapel; and the spacious and lofty corridor terminates in a handsome flower-garden.

Second
floor.

At the first landing of the stairs, as we ascend to the second floor, are two marble slabs, recording two visits paid to the college by Gregory XVI., one in 1837, the other in 1843. In the spacious hall preceding the college library is a large painting of the B. Trinity, with S. Thomas of Canterbury and Edward the Confessor kneeling beneath, ascribed to Durante Alberti

of Borgo S. Sepolcro ; it had been the altar-piece of the ancient college church , described in its proper place. The large painting affixed to the end wall , representing our Lord in the house of the Pharisee, once adorned the former college refectory , which is now a store-room. The adjoining library is a spacious , lofty and well lighted hall , among the literary treasures of which are a rare and valuable collection of the old English Divines ; and its " Statutes of the Realm , Parliamentary Writs, Public Acts etc.," in upwards of a hundred volumes, were presented to the college by the British Government.

COLLEGIO IRLANDESE. In Rome the Irish Catholics possess four ecclesiastical establishments, the two Dominican Convents of S. Clement and S. Sisto , the Augustinian Convent of S. Maria in Posterula, the Franciscan convent of S. Isidore , and the Irish Secular college of S. Agata de' Goti. The two Dominican convents are no longer occupied by Irish Ecclesiastics , and are noticed under the heads of their respective churches : the convent of S. Maria in Posterula will be found in alphabetic order ; and we now proceed to describe the colleges of S. Agatha and S. Isidore, which are the principal seminaries, in Rome, for the education of the Irish Secular and Regular Clergy.

The Irish college; its history etc.

A college for the education of Irish secular clergymen had been founded, on the first of January 1628, by the celebrated father Wadding O. S. F., with the aid and under the patronage of his friend Card. Ludovisi. The Cardinal died six years after, and by his last will transferred its direction from the Franciscans to the Jesuits, who removed its locality from the small square opposite S. Isidore's to a narrow, winding street on the skirt of the Quirinal, near the temple of Nerva , which

is still called the *via degl' Ibernesei*. Although unable to maintain more than eight students at a time the old college produced some eminent men, among whom were Dr. Oliver Plunket of the noble house of Fingal, Archbishop of Armagh, who suffered martyrdom in England in 1681; Florence Mc. Carthy of Macroom, the learned, zealous, eloquent and saintly Coadjutor-bishop of Cork, in 1812, the townsman, kinsman and early friend of the writer of these pages; Dr. Lanigan, author of an Ecclesiastical History of Ireland of great research; Dr. Charles O' Connor, author of the *Scriptores Rerum Hibernicarum*; Clinch, the author of *Letters on Church Government*, and the predecessor of the author of this work in the Chair of Rhetoric, Royal college Maynooth, to whom might be added several other members of the Irish Episcopal Body. After the lapse of nearly two centuries the establishment shared the fate of the English college, having been seized by the ruthless hand of French spoliation. About six years after the restoration of the English college by Pius VII., his successor Leo XII., aware that the house in the *via degl' Ibernesei* was too small, re-established the Irish college in a larger edifice, in the piazza de' Ginnasi, which had previously belonged to the province of Umbria; and Dr. Blake, now bishop of Dromore, who was instrumental in its revival, was appointed its first Rector. To Doctor Blake succeeded the pious, learned and accomplished Dr. Boylan, one of the author's fellow-professors in Maynooth college, whence he was transferred, in 1828, by the Irish bishops to fill the vacant Rectorship; and to Dr. Boylan, since deceased, succeeded the present Rector, Dr. Cullen, formerly one of the author's pupils in Carlow college, subsequently a student in the college of the Propaganda, appointed Rector, in 1832, by

The Irish
college
history etc

the Card. Prefect, who is also Protector of the Irish college. The increasing number of the students called for increased accommodation; and accordingly his present Holiness Greg. XVI. conferred on the Community the ancient convent and church of S. Agata de' Goti, on the eastern skirt of the Quirinal, then occupied by the *maestre Pie*, an Association of religious women, who devote themselves to the education of poor female children, and are now commodiously lodged in the former Irish college, in the piazza de' Ginnasi. The main body of the present Irish college, not including the church, already described in its proper place, measures about 200 feet in length by 50 feet in breadth; and, besides the ground floor, it is two stories in height. Its revenues are derived principally from the produce of a vineyard, purchased by Dr. Blake on the Salarian way, about two miles from the city, and from the pensions of the students, who average about fifty, and are charged thirty guineas a year for board, lodging etc., to be paid half yearly in advance. A deposit of twenty-five pounds is further required from each student on entering, which is returned to him on leaving the college. The students frequent the Roman College, in which they are taught gratuitously by the Jesuits; and the course consists of three years philosophy and four years Theology. The Academic year commences on the 5th of November; and students proceeding to the college should leave Ireland early in August, in order thus to arrive during the vacation, recover from the fatigues of the journey, and become accustomed to the climate of the country before they are obliged to encounter its excessive heat. The establishment has recently purchased from the Greek College, for the moderate sum of 1200 crowns, or about 250*l.*, a villa or country house, beautifully

Collegio
di S. Agata
di Goti

situate near Tivoli, in which the inmates of the college spend the villeggiatura or summer vacation.

The ground floor of the college is occupied by the refectory, kitchen etc., and communicates with a small garden, used principally as recreation ground. The first and second floors are occupied by a reception room, the bed rooms of the Community and a small chapel. Opposite the landing of the first floor is the marble bust of the reigning Pontiff, executed by Bonani, in the studio of Tenerani, beneath which is a marble slab with the following inscription, recording the donation of the college to the Irish church by his Holiness Gregory XVI:

GREGORIO XVI PONTIFICI MAXIMO
 QVOD COLLEGIVM HIBERNORVM EX GINNASIANO DOMICILIO
 IN HAS AMPLIORES ET AMENIORES AEDES, TRANSTULERIT
 ET D. GREGORIVM MAGNYM IMITATVS
 TEMPLVM B AGATHAE VIRG ET MART SACRVM
 A DIVTYRNO NEGLECTV ASSERENDVM
 AC POPVLVM ROMANYM
 AD VETEREM ERGA MARTYREM PIETATEM
 EXCITANDVM CVRAVERIT
 COLLEGII PRAESES
 ANNO M DC CCCXXXVII

College of
 S. Isidore,
 history of:

COLLEGIO DI S. ISIDORO. The Irish college of S. Isidore stands on the southern skirt of the Pincian, adjoining the church of the same name described in its proper place (a), and had been erected, in the XVII. century, by some Spanish Franciscans as an hospitium for the reception of their discaled fellow cuntrymen. On their removal to Araceli it was enlarged and conver-

(a) Vol. II. p. 162.

ted into a college for the education of Irish Franciscan Observants by the celebrated Luke Wadding O. S. F., its first Guardian, with the munificent aid and under the fostering patronage of Cardinal Ludovisi. On occasion of the French military occupation of 1789, the edifice shared the fate of the other British establishments in Rome, and was purchased by Prince Piombino, who rented it to numerous lodgers, among whom was a member of its former Community, Rev. James Mc. Cormick, who continued to serve the adjoining church, and thus retained partial possession of the establishment until the expulsion of the French, and the restoration of Pius VII., in whose pontificate it was recovered by its rightful owners, not however without a tedious and expensive lawsuit with the greedy and sordid speculator, from whose iron grasp it was wrung. The college is capable of accommodating sixty students, but the Community seldom equals and never exceeds half that number. During the year of the novitiate each student pays a pension of 30*l.*, but is subsequently dieted, lodged, clothed and educated by the establishment; and as, according to the Rule of the Reformed Observants, they live on voluntary offerings, an English sermon is preached annually in the college church on S. Patrick's day, in aid of the funds of the Community. The present Guardian of S. Isidore's is my much esteemed and erudite friend, V. Rev. Richard Wormington, a native of Wexford.

The body of the edifice consists of an outer and inner cloister, separated by the sacristy: the spacious inner cloister, which is by far the larger, was erected by Father Wadding, who also added a second story to the outer one; and the college has annexed to it an extensive and well cultivated vegetable garden. The walls of the inner cloister are covered with frescos, executed by

description of.

Fra. Emmanuel da Como, a lay brother of the Order. On the ground floor are the refectory, kitchen, dispensary and class hall. The refectory is an oblong, spacious, lofty and well aired hall, the walls of which are covered with frescos, in compartments divided by Ionic columns, presenting views of Tivoli and Vesuvius, executed at the expense of Earl Fitzwilliam, when on a visit to Rome in 1794, as is recorded by an inscription over the door of entrance. The hall of Theology is a noble apartment, measuring 36 feet in length by 18 feet in breadth; and its walls are covered with frescos, some of which are of great merit, and all of considerable interest, as regards the early history of the college. The large fresco on the end wall to the right on entering represents Fathers Wadding, Ponce, Hickey and Harold engaged in penning the great work of the Annals, which we shall notice as we proceed. This fresco is admirable for drawing and execution, the heads being of a very high degree of merit, full of life, spirit and truth; and was copied by order of the late Lord Arundel. The first portrait to the left, as we entered, is that of Most Rev. Thomas Fleming, Archbishop of Dublin, of the family of the Barons of Slane; he obtained from Urban VIII. a Brief permitting Irish students to be ordained *titulo Missionis*; and died during the usurpation of Cromwell. The next portrait is that of Most Rev. Florence Conry, Archbishop of Tuam, who founded the Irish Franciscan convent of S. Anthony at Louvain, to which his remains were removed after his death at Madrid, in 1629. He wrote 1. *De S. Augustini sensu circa B. Mariae Conceptionem*, Antwerpiae 1619. 2. *Tractatus de statu parvulorum sine baptismo decedentium ex hac vita*, juxta sensum D. Augustini, Louvanii 1624. 3. *Peregrinus Jerichontinus*, Parisiis, 1644. 4. *Compendium doctrinae*

S. Augustini circa gratiam, Parisiis 1644. 5. De Flagellis justorum, juxta mentem S. Augustini, Parisiis 1644. 6. An Irish Catechism, entitled "The mirror of Christ's Life. 7. An Epistle, in Spanish, on the persecution of Ireland (a). The third portrait is that of Most Rev. Hugh Mc. Savill, Archbishop of Armagh, Definitor General and chief professor of divinity in Araceli; he died in 1626 aged 55 years, and was buried, as we have already seen, in the church of S. Isidore (b). He wrote 1. Scoti Commentaria in quatuor libros sententiarum, cum annotationibus marginalibus, Antwerpiæ 1620. 2. Apologia pro Joanne Duns Scoto adversus Abraham Bzovium O. P. 3. Alia Apologia adversus Nicolaum Jansenium. 4. Scoti commentaria seu Reportata Parisiensia. 5. Quaestiones quodlibetales. 6. Quaestiones in Metaphysicam de Primo Principio et theoremata, Venetiis 1625. 7. Quaestiones in libros de anima. 8. A treatise, in the Irish language, entitled the Mirror of Penance, Louvain 1628 — The next portrait is that of Most Rev. Maurice de Portu or Fiheli, a native of the Co. Cork, Archbishop of Tuam, who died in 1516. His works are 1. Expositio sive Lectura accuratissima in quaestiones dialecticas Scoti in Isagogen Porphyrii, Venetiis 1512. 2. Commentaria Doctoris Subtilis Joannis Scoti in duodecim libros Metaphysicae Aristotelis emendata, et quotationibus, concordantiis atque annotationibus decorata, Venetiis 1512. 3. Epithemata in insigne formalitatum opus, de mente Doctoris Subtilis, Venetiis 1514. 4. Dictionarium Sacrae Scripturae, Venetiis 1603. 5. Epistolae diversae ad Joannem Camersium (60). 6. The Enchiridion of Faith. 7. Life of Scotus. 8. A book of distinctions, preserved by the Franciscans of Ravenna — The fifth is

(a) Wadding, De Scriptor. p. 212 sqq. (b) Vol. II. p. 165.

a portrait of S. Bonaventure, styled the Seraphic Doctor. The sixth is John Duns Scotus, who is represented uttering his famous proof of the Immaculate Conception: *Decuit: potuit: ergo fecit*. The seventh is the portrait of Luke Wadding. The eighth is that of Anthony Hickley, a native of the Co. Clare, first Lecturer of divinity in S. Isidore's, where he died and was interred in 1641. His writings are 1. *Expostulatus Bzovius seu Nitela Franciscanae Religionis, et abstersio sordium quibus eam conspuere frustra tentavit Abrahamus Bzovius*, Lugduni 1627. 2. *Quatuor Libros sententiarum juxta mentem Scoti*, Lugduni 1639. 3. *De Stigmatibus S. Catharinae*, a manuscript. The ninth portrait is that of John Colgan, Author of the "Acta Sanctorum" or Lives of the Irish Saints, published at Louvain in 1645, and of several other works of less note. The tenth is the portrait of Francis Porter, born in Meath in 1640, for many years Lecturer and Guardian of S. Isidore's. His works are 1. *Compendium Annalium Ecclesiasticorum regni Hiberniae*. 2. *Securis Evangelicae ad haeresis radices posita*, Romae 1674. 3. *Palinodia religionis pretense reformatae*, Romae 1677. 4. *Systema decretorum dogmaticorum*, Avignone 1679. 5. *Opusculum contra vulgares quasdam prophetias de electionibus SS. Pontificum S. Malachiae falso attributas* — The tenth and last portrait is that of John Ponce, a native of Cork, Guardian of S. Isidore's and Rector of the Irish secular college in Rome. He wrote 1. *Integer Philosophiae cursus in tres partes divisus*, Romae 1643. 2. *Deplorabilis populi Hibernici pro religione, rege, et libertate contra sectarios Angliae parliamentarios depugnantis status*, Romae 1651. 3. *Bellingi Vindice Everso*, Parisiis 1653. 4. *Cursus Philosophiae, ad mentem Scoti* 1653. 5. *Commentarii Theologici, quibus Scoti quaestiones in libros sententiarum*

elucidantur et illustrantur. 6. De doctrina S. Augustini et D. Thomae. 7. Cursus Theologiae juxta Scoti doctrinam.

Second floor.

On the second floor are the rooms of the inmates. On the third floor are the library, measuring 38 feet in length by 19 feet in breadth, and containing about 10,000 volumes, and the archivium, rich in numerous interesting MSS. relating to the civil and ecclesiastical history of Ireland, in Latin, English, and Irish. The Irish MSS. contained in the archives are 1. The Annals of the Four Masters. 2. The Genealogies of the Kings, with the pedigrees of the Irish Saints and the Irish Calendar as compiled by the Friar Michl. O'Cleary, in the monastery of Athlone in 1644. 3. The Martyrology of S. Aengus Mc. Augabham, a very valuable tract, of which an excellent copy exists in the Royal Irish Academy, and another in Oxford. 4. The Life of S. Columbkille on vellum, translated for Henry O'Neil, Chief of the name, who died in 1489. There is a fine copy of it in Oxford. 5. The flight of O'Neil, Earl of Tyrone, after the rebellion of sir Caher O'Doherty in 1607, a rare document. 6. The history of the Trojan war. 8 and 9. Copies of Dr. Keating's History of Ireland with annotations. 10. The Life of Columbkille on paper. 11. The "Liber Hymnorum", a valuable tract, of which there is an imperfect copy in Trinity college Dublin. 12. A copy of the "Book of Munster" or the "Dialogue of the seniors," a very interesting tract on the derivation and ancient history of the names of remarkable hills, mountains, rivers, caves, rocks, Cairns etc. etc, in Ireland, as related by Oisín and Cattle. 13. The memoirs of the Finian heroes to S. Patrick, of which there is an imperfect copy in the Royal Irish Academy. 14. The Martyrology and Opusculi of Aengus, of which there are copies in the Book of Leinster or Glendalough in T. C. D., in the book of Lecan Bal-

lymoote, of Mc. Firbis and the Leabhar Breac in the R. I. A. 15. The Life of Christ, of which there are copies in the R. I. A. 16. Life of Charlemagne, S. Moling, S. Becan etc., a valuable volume. 17. The Life of Christ. 18. Poems and prose tracts, a valuable collection. 19. Agallamh na Scamorach, a second valuable copy. 20. The Roman wars. 21. The Lives of the Saints, from which Colgan published. — It is to be regretted that these valuable MSS., which now lie mouldering in obscurity in a foreign land, are not in the possession of the Royal Irish Academy, whose talented and patriotic members would no doubt render them available in illustrating the ancient Annals, and augmenting the literary treasures, of Ireland.

A brief
biographi-
cal notice
of Father
Luke Wad-
ding,
O. S. F.

We shall conclude this hasty sketch with a brief biographical notice of the learned and pious founder of the Irish regular and secular colleges in Rome, establishments so important to religion in Ireland, particularly at the disastrous period of their foundation, the former in 1622, the latter in 1628.

Luke Wadding was born in Waterford on the 16th of October 1588. His father Walter was descended from an ancient and wealthy family in that city, and his mother, Anastasia Lombard, was a near relation of the celebrated Peter Lombard, Archbishop of Armagh. Deprived of his excellent parents at the age of fourteen, young Wadding, who had been trained up by them to a love of study and devotion, and imbued even at that early age with profound veneration for the virtues of S. Francis, was placed by his brother Matthew in the Irish college at Lisbon, then under the direction of the Jesuits, where he began his philosophy; but, his desire of enrolling himself among the disciples of S. Francis becoming every day more intense, he repaired, after six

months, to the Franciscan Convent of Matozinhos, about three miles from Oporto, where he made his novitiate, and was professed A. D. 1605. Having completed his philosophical course in another convent of his Order at Liria, where he remained two years, he was sent to Lisbon to study divinity, and subsequently to Coimbra, where he remained three years. He was ordained priest, in 1613, in the cathedral of Visco, where he preached his first sermon, in the language of the country. Returning to Liria, where he became eminent as a preacher, he was soon after summoned to attend a General Chapter of his Order at Lisbon, where he defended a thesis with such applause that the Provincial of that city, Antonio a Trejo, sent him for further improvement to the University of Salamanca, in which he soon became Lecturer in divinity, a chair which he filled with high honour until 1618, the thirtieth year of his age and thirteenth of his religious profession. At this period his friend a Trejo, having been nominated by Philip III. to the vacant see of Carthagená, was sent by that Monarch on an embassy to Pope Paul V, concerning the question of the Immaculate Conception, then so much agitated among schoolmen; and a Trejo, aware of the superior abilities and learning of Father Wadding, chose him as his Theologian, a capacity in which he accompanied him to the Eternal City, where they arrived in December 1618. The Episcopal Legate fixed his abode in the palace of his brother, Card. Gabriel a Trejo: and there also his Theologian, at the invitation of the Cardinal, took up his residence; but his love of study and retirement and the spirit of his religious profession prompted him to solicit leave to withdraw to an humbler and more retired dwelling; and accordingly he obtained the reluctant assent of the Bishop and the Cardi-

nal to exchange the splendour of a palace for the obscurity of the Franciscan Convent of S. Pietro in Montorio, on the Janiculum, where he remained actively employed in his favourite studies until his removal to the college of S. Isidore's.

From this congenial retreat Wadding gave to the world a series of valuable works, the first of which was "*Acta Legationis*", the acts of that legation in which he had been engaged. He also published several small tracts on the Immaculate Conception; the Works of S. Francis; Antwerp 1623; the Hebrew Concordance of Marius Calasius, a Franciscan Friar of Araceli, who died leaving behind him in manuscript that useful and laborious work, to which the editor prefixed a brief treatise of his own, entitled *De Hebraicae linguae origine, praestantia et utilitate*; the *Commentaria Angeli del Paz in Evangelium S. Lucae Evangelistae*, Romae 1623; *Concordantiae Bibliorum S. Antonii*, Romae 1624; *Vita Pontificum et Cardinalium a Ciaconio emendata*, Romae 1630; *Vita B. Petri Thomae Carmelitani*, Lugduni 1637; *Omnia opera Scoti*, XVI. vol., Lugduni 1639; *Vita B. Jacobi Piceni*, Lugduni 1641; *Syllabus Scriptorum et Martyrum Franciscanorum*, Romae 1650; *Liber Joannis Gualensis de oculo morali, cum dissertatione Apologetica, et Florilegium Philosophicum*, Romae 1655; and *Vita et opuscula quaedam S. Anselmi Lucensis*, Romae 1657. His greatest work, the *Annales Ordinis Minorum*, first appeared at Lyons, about the year 1654, in eight folio volumes; and a second edition was published at Rome, in 1731, in 18 vol; folio, together with a Life of Wadding by his nephew Francis Harold, from which is abridged this brief memoir. After the publication of the first tome of the *Annals*, the Author was engaged in refuting an assertion put forward by some members of the Augustinian Bo-

dy, that S. Francis had been, previously to the foundation of his Order, a hermit of S. Augustine, an error originating in some similarity between the dress worn at that period by S. Francis and the Augustinian habit. The two tracts of Wadding on the subject are entitled, *Francisci Defensi Apologetica contra Herrerau;* and *Apologeticum de pretensio monachatu Augustiniano.*

Having terminated these literary labours, Wadding turned his thoughts to his country, the publication of whose Annals he had long contemplated; but although unable, from the infirmities of age, to accomplish his design, he had succeeded in conferring upon her advantages perhaps equally lasting and solid, by the establishment, as we have seen, of a secular and regular college for Irish students, and also a novitiate at Capranica, a town about twenty-five miles from Rome. Nor were these the only benefits conferred by him on the land of his birth. When, in 1642, the Catholics of Ireland resolved on making one great effort to burst their shackles, Wadding lent them his powerful aid. He raised considerable sums, which he transmitted to the Supreme Council of the Nation, and engaged in her service some Irish officers, who had been disciplined in Spain, France and Germany. He also prevailed on Urban VIII. to send to Ireland Peter Francis Scarampi of the Oratory, to assure the Confederate Catholics of the cordial concurrence of the Holy See in their measures of self-defence; and it was at his suggestion that Innocent X., in 1645, dispatched John Baptist Rinuccini, bishop of Fermo, as Apostolic Nuncio to Ireland. The history of that melancholy struggle and of the carnage and devastation that followed is well known. That scene of desolation Wadding did not long survive. On the 18th of November 1657, after an illness of thirty days, the learned, labo-

rious , patriotic and pious Wadding closed his earthly career, in the 70th year of his age, in his favourite convent of S. Isidore; by a holy death: and his venerable remains repose in the convent cemetery. When his papers came to be examined, besides piles of materials for several works, which he had contemplated , there was found a letter from the Supreme Council of the Confederate Catholics of Ireland to Urban VIII. , petitioning him to raise Wadding to the rank of Cardinal. Wadding had gotten possession of the document, which he withheld from presentation; and this act of humility reflects additional lustre on his name. But he required not the purple to clothe him with dignity: his immortal works have rendered him illustrious throughout the world: and they will continue to transmit his name to posterity with distinguished honour:

HIC OSSA. FAMA UBIQUE.

SPIBITUS ASTRA TENET.

Convent
of S. Ma-
ria in
Posterula.

CONVENTO DI S. MARIA IN POSTERULA.

We have already described the two Irish colleges of S. Agatha and S. Isidore, and of the three remaining Irish convents, that is S. Clement's, S. Sisto and S. Maria in Posterula, the last is the only one now occupied by Irish Ecclesiastics. S. Clement's and S. Sisto had been conceded by Clement VIII., in 1602, to the Irish Dominicans, who have abandoned the former on account of its insalubrity, and let the latter to the agents of Government as a paper manufactory. The Irish Augustinians had originally occupied the Priory of S. Matteo in Merulano, transferred to them, in 1739, by Clement XII.; but during the French revolutionary occupation of Rome, when all Monks and Friars were cruelly

ejected from their peaceful abodes, the Priory of S. Matteo, situated on the via Labicana, near SS. Pietro e Marcellino, between S. Mary Major's and S. John Lateran's, was declared national property, and sold to a Genoese Jew, who took down the edifice and sold the materials. In compensation for the injury, Pius VII., in 1819, gave the Irish Augustinians the suppressed Celestine monastery of S. Eusebio, which they exchanged with the Jesuits for the smaller but more healthy and commodious convent of S. Maria in Posterula, retaining however the annexed grounds. The latter had been a palace belonging to the Gaetani, Dukes of Sermoneta, and was converted into an hospitium for Celestine monks by a Card. Prince of the family.

The convent is situate in the via dell'arco di Parma; and, in common with its church described in its proper place, got its name of Posterula, a corruption of porticella, from a church of S. Agatha in Posterula, once in the largo dell'Orso, near the present church (*a*). On the ground floor are two court-yards, the first of which is preceded by a spacious vestibule and a pretty portico, the arcades of which are sustained by pillars and granite columns of the Doric order. At the extremity of this court-yard is a pretty fountain in form of a jet; and the arcades, beyond the fountain, sustaining an elevated terrace, open picturesquely on the Tiber, which flows at their base, on the castle of S. Angelo, S. Peter's, the prata Neronis, Monte Mario and the Janiculan range. The girandola and illumination of S. Peter's are seen to advantage from these arcades and the surmounting open terrace, and from the rear windows of the convent, to which the kindness of the Prior for the time being

(*a*) See Vol. I. p. 45. sq.

never fails to invite his friends. The second floor is occupied by a truly magnificent saloon, being at once spacious, lofty and well lighted, by the apartments of the Prior, the library, the private chapel etc.; and on the third floor are the rooms of the students, who seldom exceed half a dozen. The convent could conveniently accommodate about double that number; and its revenues amount to about 1200 crowns, arising from property in Monte Porzio, lands attached to S. Eusebio, houses in Rome etc. The students make their novitiate in the Italian convents, after which they are taught in the house by a professor of the Order from the great convent of S. Agostino; and make a five years course of philosophy, Theology, Ecclesiastical History and Canon Law. The present Prior is the V. Rev. Philip Lynch of Callan, C. Kilkenny, who has been recently appointed, and who is well qualified for the duties of his new and important station.

The Nazarene college.

COLLEGIO NAZARENO. This college was founded by Card. Tonti, in 1622, and takes its name from Nazareth, the archdiocese of its founder in the Pontificate of Paul V. The Cardinal consigned it to the care of S. Joseph Calasanz; and, when dying, bequeathed to it his palace, now the college, adjoining the chiavica del Bufalo. Its rules were drawn up by the Saint, and are preserved as a precious relic. The Cardinal left sufficient funds to maintain twelve youths, and placed the administration of the establishment in the hands of the fathers of the Pious Schools, who still retain it, and who also receive respectable boarders on a moderate pension, educating them in literature and science. The palace had belonged to Card. Bentivoglio, author of the history of the wars of Flanders; and the paintings in the halls relating to the wars are supposed to have been executed by his order.

COLLEGIO DE' NOBILI. When Pius IV., Medici, founded the Roman seminary, and placed it in the hands of the Fathers of the Society of Jesus, he appropriated a separate portion of the edifice to the reception of a hundred noble youths, not excepting foreigners, who continued to receive their education therein until the suppression of the Society; and Leo XII., having restored the Roman College to the Jesuits, ordered the re-establishment of the Noble college, transferring to it the beautiful Borromei palace, the former seat of the Roman Seminary. The pupils attend the Gregorian University; but receive private instructions in literature, languages and science in their own college.

The Noble College.

COLLEGIO PAMPHILJ. This college was founded by Innocent X., from whom it took the name of Innocenziano; occupies part of the Pamphilj palace annexed to the church of S. Agnes in the piazza Navona; maintains a certain number of ecclesiastical students, born on the estates of Prince Doria Pamphilj, to whom belongs the jus-patronatus; and its inmates, who are under the direction of secular priests and assist in the functions of S. Agnes, frequent the Roman College.

The Pamphilj College.

COLLEGIO o SEMINARIO DI S. PIETRO. This seminary stands to the rear of S. Peter's; was founded by Urban VIII., in 1636; and its inmates, who serve at the functions in S. Peter's and are under the direction of one of its Canons, when ordained are provided with livings by the Chapter.

College or Seminary of S. Peter's.

COLLEGGIO DI PROPAGANDA FIDE. This famous college stands in the piazza di Spagna, and forms an island of great extent. It had been part of the palazzo Ferrantini, in which Gregory XV. placed the Congregation for the propagation of the faith, instituted by him in 1622, and which was enlarged by

College of the Propaganda.

Urban VIII. and succeeding Pontiffs, by whom it was richly endowed. The edifice was commenced by Bernini in the pontificate of Urban VIII. , and terminated by Borromini in that of Alexander VII. Borromini also erected the college church, which is dedicated to the Three Magi, and presents internally and still more externally the usual characteristics of that fantastic architect, broken lines, unarchitectural curves, capricious capitals etc. In its interior are five altars: the Conversion of S. Paul, over the first altar to the right, is by Pellegrini of Carrara; and the second, representing S. Charles Borromeo and S. Philip Neri kneeling before the Virgin and Child, is by Carlo Cesi. Our Lord delivering the keys to Peter, over the tribune, is by Lazzaro Baldi; and the Adoration of the Magi, over the great altar, is by Giacinto Gemignani. The Crucifixion over the next side altar is by the same Gemignani; and the miraculous draught of fish, over the remaining altar, is a copy of one by Vasari.—In the centre of the church is a handsome marble slab, covering the remains of Most Rev. Dr. Oliver Kelly, Archbishop of Tuam, erected to him, as the inscription records, by V. Rev. Dean Burke, of the same archdiocese. Most Rev. Dr. Kelly, well known in Ireland for his zeal, piety, talents and acquirements, and as the founder of the splendid cathedral of Tuam, died at Albano, in 1834, aged 58 years.

The college has a good library, which contains, among its literary treasures, Lord Kingsborough's work on Mexican antiquities; and to the library is attached the Museo Borgiano, founded by Card. Borgia, and containing Greek, Romaic, Samaritan, Arabian, Phoenician and Chinese coins and medals, oriental pictures and maps, Japanese, Hindoo, Sanscrit, Coptic and Mexican MSS. The college has also an extensive printing office,

rich in various fonts of Oriental types. As the students come from all quarters of the globe their annual exhibitions during the Epiphany are spoken in about fifty different languages, each reciting in his native tongue. The college is now under the superintendence of the Jesuits, who, however, are entirely unconnected with the Congregation of the Propaganda, the Cardinal-Prefect and Secretary of which reside in the palace, in which also the Congregation, composed of Cardinals and a prelate as secretary, generally holds its meetings.— On the ceiling of the small college chapel is a fresco representing the Triumph of Religion, by G. V. Borghesi; and the Assumption, over its altar, is by Carlo Maratta.

COLLEGGIO o SEMINARIO ROMANO. This college or seminary now occupies what had been the German college, and is the diocesan seminary of the Pope as Bishop of Rome, whence it is placed under the government of his Cardinal Vicar. It had been founded by Pius IV. in 1560, in a palace belonging to the Pallavicini family in the Campo Marzo, under the direction of S. Charles Borromeo and S. Francis Borgia, to the latter of whom the Pontiff confided its superintendence. Subsequently it was removed to the palazzo Madama, thence to the Borromeo palace, and finally to its present locality. Its educational discipline is not, as originally, in the hands of the Jesuits, but is confided to secular priests, who instruct its inmates in Belles Lettres, Mathematics, Philosophy, Theology, Oriental Languages, Canon Law, and Sacred Archaeology. The schools, however, are not open exclusively to the resident alumni, but are frequented by many ecclesiastics residing at home with their parents and also by the students of the English and other colleges; nor are its inmates confined to the subjects of the Bishop of

The Roman Seminary.

Rome, but include foreign as well as native convittori or boarders, who pay an annual pension of 110 crowns or about 22*l.* per annum, for which they are provided with all necessaries except clothing. It is under the immediate direction of a Prefect of Studies, who, as well as the other Superiors and Masters, is nominated by the Card. Vicar. The uniform worn by the Seminarians consists of a clerical hat, a purple cassock and gown, black stockings, and shoes with silver buckles. The fare is frugal; the breakfast consisting of bread and wine, the dinner, which takes place at mid-day, the usual dinner-hour in Roman colleges, convents and seminaries, of a soup, three ounces of boiled beef, a similar quantity of roast veal or other meat with fruit or cheese, a pint of wine, and bread at discretion; and the supper is the same, save the soup and beef. On meagre days eggs and fish are substituted for meat, in the same ratio.—Annually; on Maunday Thursday, the Rector washes the feet of twelve students, drawn by lot, who are waited on by him at dinner.—Among its most distinguished élèves the Archives of the Seminary record the names of four Popes, Gregory XV., Clement IX., Innocent XII., and Clement XI.; eighty Cardinals; and several hundred Bishops, besides a number of other Dignitaries.

COLLEGGIO SALVIATI, See Orphan-house of S. Maria in Aquiro.

The Scotch
college.

COLLEGIO SCOZZESE. The Scottish college was founded and endowed, in 1600, by Clement VIII., on which occasion he published the bull of the foundation, setting forth the object of the establishment, which is the literary and religious education of secular clergy for the Scottish mission. The college was first opened in the strada Felice, opposite the church of S. Maria di Costan-

tinopoli ; and its first Cardinal Protector was Camillus Borghese, afterwards Paul V.; but its inmates were transferred, in 1604, to the edifice which they continue to occupy in the same street, opposite the Palazzo Barberini, on the northern skirt of the Quirinal. In 1605 the college had for Protector Card. Barberini, afterwards Urban VIII.; and it was governed by secular Italian clergy up to the year 1615, when it was placed by Paul V. under the Fathers of the Society of Jesus. In 1654 were purchased a house and vineyard near Marino, about fourteen miles from Rome, where the students pass their summervacation; the vineyard produces some of the best wine in the vicinity of Rome. In 1680 Card. Thomas Howard became the college Protector; and it was further endowed by the munificence of Mary, Queen-consort of James II. On the suppression of the illustrious Society of Jesus, the college returned to the superintendence of the Italian secular clergy, by whom it continued to be governed until the French occupation of Rome, when its superiors and students were dispersed, its funds in a great measure alienated, its church-plate seized and melted down, its library plundered, and its church converted into a stable. It was re-opened in 1821 by the exertions of its present venerable Rector, the Abbé Mc. Pherson, now in his 89th year; and supports fifteen students for the Scottish mission. Among the eminent men whom it produced may be numbered V. Rev. George Conne of Aberdeen, Card Erskine, together with the greater number of the Scottish Bishops. Its present Vice-Rector is my estimable, erudite and talented friend, Rev. Dr. Grant.

THE ARCADIAN ACADEMY. It was founded, in 1690, by Gravina and Crescimbeni; has for object the cultivation of polite literature, particularly in the Latin

Accademia
degli Ar-
cadi.

and Italian languages and holds its ordinary meetings in summer in the Bosco Parrasio on the Janiculum, in winter in the via in Arcione, and its extraordinary meetings in the Protomoteca Capitolina. It generally meets on thursdays, and holds occasional solemn sittings, when the Academy opens with the reading of a Latin composition followed by the recitation of Italian poetry; and the famous Neapolitan Improvisatrice, Rosa Taddei and others often extemporise on such occasions. Every member, on admission to the Arcadian Academy, takes some pastoral name, and is assigned an Arcadian farm, where he is supposed to feed his flocks in rural simplicity and innocence.

Rosa Taddei.

Rosa Taddei, who has been the most distinguished Improvisatrice in Italy during nearly the last thirty years, is a married woman, the daughter of a comedian, now about her forty-fifth year, of graceful person and natural ease and elegance of manner, and with a countenance not handsome but full of expression, intelligence and sensibility. She is evidently endowed with great natural talents, and is very well acquainted with the Latin language and with the history and literature of her country. When about to pour out extempore strains, various subjects are proposed indiscriminately by some of those assembled in the hall, written down and thrown into a vase, which is well shaken; and the billets accidentally drawn become the successive themes of her poetic improvisations. After a moment's pause as if to catch inspiration she chooses a simple but marked measure, suited to the rhythm in which she is about to compose, which is played on the piano-forte by another person; and the cadence and strong intonation in which she recites is nearly singing, the music serving not only to conceal any irregularity in the verse, but also

to kindle and sustain feeling. She moreover is often called on to compose in *rime obbligate*, the rhymes and measures as well as subjects being assigned her, and in *verso obbligato*, that is, a distich taken from any poet is assigned her, which she introduces at the end of every eight line stanza. The genius of the Italian language, it is true, affords considerable facility to versification; but it is almost impossible that a poem composed after a moment's pause on any given subject, before an expecting audience, and so encumbered with the fetters of rhyme and measure, should rise to excellence; yet Rosa Taddei never fails to pour out for hours, without the slightest hesitation, floods of unpremeditated verse; and the trains of thought and feeling, the images and the allusions, which she conjures up in a moment, are truly astonishing. Her improviso strains are not without passages that would do honour to a composition deliberately finished in the closet, and justly draw forth loud and continued applause.

ACCADEMIA DI ARCHEOLOGIA. This Academy, to which the author has the honour of being associated, dates its origin from the time of Benedict XIV.; was consolidated in the time of the French Administration; and endowed by Canova in the time of Pius VII. The ordinary members amount to thirty, who share the various offices among them: the honorary members are also thirty; and the corresponding Academicians amount to forty. The Academy has a president, treasurer, secretary, and five censors; and its object is the illustration of ancient monuments of every sort, be they scientific, literary, or artistic, from the remotest epoch to the XV. century inclusively. Its meetings are held in the Sapienza, every second week, on thursdays, at 21 1/2 o' clock, from November

The Archaeological Academy.

to July exclusively, besides two solemn sittings in the course of the year; and a volume of the acts and dissertations of the Academy is published annually.

ACCADEMIA ECCLESIASTICA, See Collegio dell'Accademia Ecclesiastica.

The Phil-
harmonic
Academy.

ACCADEMIA FILARMONICA. It meets in the Lancellotti palace, via della Cuccagna, and gives several concerts in the course of the year. It is governed by a president and Council.

The Phi-
lodramatic
Academy.

ACCADEMIA FILODRAMMATICA. It has for object the cultivation of dramatic representation, and has its theatre in the palazzo Cesarini, to which access is had gratuitously by ticket.

ACCADEMIA DI FRANCIA. See Villa Mattei.

The Aca-
demy of
S. Luke.

ACCADEMIA DE' LINCEI. It was founded, in 1633, by Cesi, Eckins, and others; has for object the study of Mathematics and Physics; and holds its meetings in the Senator's palace on the Capitol, where it possesses a set of physical apparatus. The famous Galileo had been a member of this Academy; and its late professor, the Abbate Scarpellini, was an eminent scientific scholar; whose collection of instruments has been purchased by the Papal Government.

ACCADEMIA DI S. LUCA. This celebrated Academy dates its origin, according to Lanzi, from the year 1595; was consolidated by Fedderico Zuccari, who, according to Baglioni, drew up its rules; and has for object the cultivation and encouragement of the Fine Arts. Its professors gratuitously instruct, in the Sapienza, artists of every creed and clime in painting, sculpture, architecture, geometry, perspective, optics, anatomy, history, mythology etc. etc.; and the premiums, for which all foreigners of every creed and colour may compete, are distributed annually in the

great hall of the Capitol. The Academy possesses considerable funds; and the Roman Government, without claiming to influence its laws, contributes largely to its maintenance. Its president is chosen without reference to creed or country; and its professors give gratuitous instruction not only in the Sapienza, but also in the Orphanotrophia of S. Michele. It possesses a rich gallery adjoining the church of S. Martina e S. Luca, the contents of which we proceed to notice.

The first floor consists of a suite of five rooms, the first of which contains paintings which obtained premiums from the Academy; and a playful sketch of cats' heads, by Salvator Rosa. The second room, besides specimens of design similarly rewarded, contains a Susanna surprised in the bath, by Paul Veronese; two architectural designs, by Pannini; and a sea-view, by Vernet. The third room is interesting as exhibiting the gradual progress of bas-relief from the close of the XVII. to the commencement of the XIX. century, when it reached perfection under Thorwaldsen and Canova. The Alcibiades saved by Socrates at the battle of Potidaea, by Canova, terminates the chronological series, which begins with the pontificate of Clement XI., *Albani*. The fourth room is that of architectural design. The fifth and last is the meeting-hall of the Academy, the walls of which are covered with engravings.

Its first floor;

From these rooms we pass to the gallery; the walls, as we ascend are lined with plaister reliefs copied from the column of Trajan. On entering the gallery we observe to the right a Virgin and Child, by Sassoferrata; two landscapes by Salvator Rosa; Raphael's famous master-piece on wood representing S. Luke painting the B. Virgin, while Raphael is looking on, originally exe-

The gallery.

cut for the great altar of the adjoining church ; two landscapes by Orizonte, between which are various medals presented to the Academy; the famous Fortune of Guido ; Lucretia surprised by Tarquin, by Guido Cagnacci; Venus and Cupid, by Guercino, a fresco transferred to canvas; Calisto discovered pregnant and about to be changed by Diana into a bear by Titian. Above these, around this and the next room, are the portraits of the most celebrated artists from Cimabue to the present day, copied from the originals in Florence, which were sold by the Academy. To the right, as we enter the next room, are an Amorino, by Guido; the Virgin and Child with Angels, by Vandyke, with the original sketch; S. Jerom, by Titian. The portraits in the third room are modern, besides which we observe a framed fresco of a boy, by Raphael; three landscapes by Orizonte; a sketch of the Triumph of David, by Titian; Cardinal Wolsey receiving the hat from the Archbishop of Canterbury, by G. H. Harlow, an English artist, in 1818, since deceased, ill designed but well coloured; the Three Graces by Rubens; and a huntsman summoning by sound of horn to the chase, by Fiammingo. Next room: — A sketch of the Madonna consigning the Bambino to S. Francis, by Domenichino; Humility, by Carlo Maratta; Vanity, by Paul Veronese; head of Clement XIII. in plaister, by Canova, the model of that of S. Peter's; and a head in profile, half profile and full front, by Salvator Rosa. Next room: — A sea view, by Claude Lorraine; an unknown portrait, by Giorgione; the Assumption of the B. Virgin, Ascension of our Lord, and Religion Triumphant, by Chiari—The skull, so long preserved here with veneration as that of Raphael, has been recognised, since the discovery of his body in the Pantheon, as that of Desiderio Adiatorio, founder of the Congregation of the Virtuosi.

ACCADEMIA DI RELIGIONE CATTOLICA. It was opened in 1803; has for object the cultivation of theological science; and holds its meetings in the Sapienza. Academy of the Catholic Religion

ACCADEMIA TIBEBINA. It was founded in 1814; has for object principally the cultivation of Italian literature; and meets on Mondays, besides its occasional extraordinary assemblies. Its hall is in the palazzo Lancellotti alla Cuccagna. The Tiberine Academy.

CONGREGATION OF THE VIRTUOSI OF THE PANTHEON. This Congregation, of which the author has the honour of being a member, was instituted, in 1543, in the chapel of S. Joseph in the Pantheon, by Don Desiderio Adiutorio, a canon of that collegiate church, whose skull, still preserved in S. Luke's, had been so long venerated as that of Raphael. It consists of Virtuosi of merit and Virtuosi of honour: the Virtuosi of merit are all artists more or less distinguished; and those of honour are men of literary merit or patrons of the Arts. The Congregation has instituted a concursus in the Fine Arts, in which foreigners may compete; and the premiation takes place annually in the Pantheon. Congregatione de' Virtuosi al Pantheon.

THE INSTITUTE OF ARCHAEOLOGICAL CORRESPONDENZE. It was founded, in 1829, under the auspices of the Prince royal of Prussia, who was then travelling in Italy, now Fred. William IV., by a committee consisting of the Duke de Blacas, as president, Bunsen the then Prussian minister at Rome, Fea, Gerhard, Kestner the Hanoverian minister, the Duke de Luynes, Millingen, Panofka, Thorwaldsen and Welcher. Besides these its ordinary, it reckoned twenty honorary members, chosen from among the most distinguished Archaeologists of Europe, half Italians, half ultramon-
Instituto di Corrispondenza Archeologica.

rino, Canina, Nibby, Rosellini, Quatremere de Quincy, Raoul-Rochette, Gell, Hamilton, Muller, Schlegel, Kellermann, Lepsius etc. The object of the Institute is to collect through the medium of its members new discoveries made by excavations or the study of the monuments of classic antiquity, relating to art, ancient topography etc., and to give them publicity in a periodical series of Annals, Memoirs and a monthly Bulletin, or by means of engravings, which are illustrated in the Annals. Copies of these publications are distributed among the members of the Institute, who annually subscribe eight scudi and eight pauls; and the number of inedited monuments thus given to the Public already exceeds four hundred. The Institute has also commenced the publication of a selection of impronte of all the ancient gems newly discovered, executed by Cades in the first instance, and still continued, since his decease, by his nephew Alexander Cades, engraver n. 28. Corso. The meetings of the Institute are held at 22 o'clock on fridays at the Prussian palace on the Tarpeian rock, when objects of antiquity form the subject of conversation, and where the hall and valuable library of the Institute are accessible to strangers. Its Protector is the king of Prussia; its President Prince Metternich; and its administration is confided, since 1836, to a Council established in Rome, composed of the Cav. Kestner, Canina, Dr. Braun, the secretary editor, Henzen, the assistant secretary, and Lanci, inspector of accounts.

SOCIETA' DE' CULTORI DELLE BELLE ARTI.

Society
of the Cul-
tivators
of the
Fine Arts.

This Society has been recently established for the encouragement of the fine arts. Under its auspices an exhibition of modern works of art takes place annually for two months, in the piazza del Popolo: the surplus money is employed to purchase works not sold during the

exposition, which are afterwards balloted for by the subscribers.

Besides these Academies the Courts of Austria, Naples, Russia, Prussia, Spain, Portugal, Turin, Tuscany, Bavaria, Denmark, Sweden etc. maintain each a certain number of artists at Rome, who, however, do not form academies nor live in community. Those of Austria reside in the palazzo di Venezia under the protection and patronage of their Ambassador; and those of Tuscany dwell in the Tuscan palace, near the church of S. Niccolò de' Perfetti. The English artist is without pay or patronage from government or ambassador (a). Note.

BIBLIOTECA ALBANI. It is a private library, situate in the palazzo Albani at the Quattro Fontane, and possesses 30,000 volumes, among which are many editions of the classics, and about 1000 MSS. Libraries; the Albani library.

BIBLIOTECA ALESSANDRINA. See University of the Sapienza.

BIBLIOTECA ANGELICA. It was founded by Angelo Rocca O. S. A., bishop of Tegeste; from whom it takes its name; and is the convent library of S. Augustine's, open however to the Public from eight to twelve, except on festivals, on Saturdays and during vacation. It also contains the library of the famous Holstein O. S. A., part of the library of Card. Noris, and the library of Card. Passionei, purchased by the convent for 30,000 crowns. It contains 84,819 printed volumes besides 60,960 small miscellaneous works; and its MSS. amount to 2,945. The Angelic library.

BIBLIOTECA ARACELITANA. It was founded, in 1732, by Clement XII. in the convent of Araceli; consists of one magnificent hall; is open to the Public Library of Araceli.

(a) See Index, Villa Medici.

on week days, from eight in the morning until half past eleven; and contains about 20,000 volumes.

Barberini
library.

BIBLIOTECA BARBERINA. It is situate in the Barberini palace; and contains 60,000 printed volumes and 10,000, MSS., besides several antiquities, among which are some of the inscriptions found in the tomb of the Scipios. It is open from eight to twelve on Mondays and Thursdays.

Cassana-
tensian
library.

BIBLIOTECA CASANATENSE. It was founded for the use of the Public, in the convent of the Minerva, by Card. Casanata, from whom it takes its name, and who transferred to it his own library consisting of 23,000 volumes; and bequeathed to it a considerable endowment to pay the salaries of its officers, among whom are six Theologians, and two professors, who lecture on the works of S. Thomas. The edifice was erected by Carlo Fontana; and at the extremity of its principal hall, which is 300 feet long, stands a beautifully draped statue of the founder, sculptured by Le Gros. The library contains 180,000 printed volumes; and among its MSS. is a copy of the Pentateuch, the letters of which were executed by the hand with wooden types, thus forming an intermediate link between writing and printing. It also contains a Pontifical of the IX. century with miniatures representing the rites of ordination; and is further enriched with a complete collection of engravings from the Calcografia Camerale, amounting to several thousands. It is open in the morning, winter and summer, from eight till eleven; and, in the evening, in summer at 20, and in winter at 22, o'clock, and always closed at 22 1/2 Italian time.

The Chigi
library.

BIBLIOTECA CHIGIANA. It was founded for the use of the Public by Alexander VII. in the palazzo Chigi, and contains about 11,000 printed volumes and

3,000 MSS., among the latter of which is one containing the Four Great Prophets; a Dionysius of Halicarnassus of the IX century; the Missal of Boniface VIII. with miniatures; the Chronicle of Mount Soracte; an autograph letter of Henry VIII. regarding Luther; an unedited work of S. Francis de Sales on the Pope's supremacy, etc.

BIBLIOTECA CORSINIANA. It exists in the Corsini palace; and has been augmented with the library of Card. Gualtieri purchased for 10,000, and that of the Abbate de' Russi, which cost 12,000, crowns. Besides numerous works on science and literature it contains several volumes in the Turkish and Chinese languages and a large collection of excellent prints.

The Corsini library.

BIBLIOTECA LANCISIANA. It exists in the palace of the Commendator, attached to the hospital of S. Spirito, and takes its name from its founder G. M. Lancisi, an eminent physician of the XVIII. century, who had been medical adviser to the hospital, to which he bequeathed his library. The librarian is one of the Canons of S. Spirito; and the library is open to the Public from six to twelve, every morning, except thursdays, festivals, and vacation time.

The Lancisi library.

BIBLIOTECA VALLICELLIANA. It exists in the convent of the Chiesa Nuova, and is said to have been founded by S. Philip Neri, whose private library is still preserved there in a separate book-case. Its rarest works, of which Mabillon speaks at length, are an exposition of the Psalms, *Enarrationes in Psalmos*, by S. Augustin; an ancient MS. of the Acts of the Apostles; the Canonical Epistles with the Apocalypse in square characters; a Bible penned by Alcuin, and dedicated to his pupil Charlemagne; Bede, *De Ratione temporum*; a Martyrology; and an *Ordo Romanus* of the IX. century.

Library of the Chiesa Nuova.

CHAP. XII.

THE ARTS.

Artists
in Rome.

ARTISTS IN ROME. On this very delicate subject the following observations are from Murray's Hand-book on Central Italy and Rome, with almost the sole change of placing the names in alphabetical order, for the convenience of the Reader. "Among those characteristics of Rome which are capable of affording the highest interest to the intelligent traveller, we know none which possess a greater charm than the studios of the artists. Travellers in general are little aware of the interest they are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers, in particular, this neglect is the more inexcusable, as many of the finest works of our countrymen in Rome are to be found in the most celebrated private galleries of Great Britain. The instruction to be derived in the studios of these gentlemen is unquestionable, and is afforded on all occasions in the most obliging manner. Those who have any feeling for art will not neglect the resources so abundantly placed within their reach. We have already adverted to the cordial feeling with which the artists of all nations pursue their studies at Rome. It is an agreeable surprise to all who visit it for the first time to find the artists of so many countries living together on such amicable terms. It gives the finest impression of the arts they profess, when we see that they have such influence over the professors as to unite them in bonds of friendship, whatever may be the diversity of their national customs, or of their tastes in art. In regard to the native artists,

and particularly those who are famous as landscape painters, it is an extraordinary fact, that although in Rome the colouring of nature is so beautiful, colour is the point in which they do not generally excel.

SCULPTORS.—*Bienaimè*, n. 5, piazza Barberini, continues to dwell on the beautiful fable of Psyche; and treats his favourite subject with fine form and execution. — *Cav. Fabris*, n. 130, via Felice, one of the directors of the Vatican Museum, has acquired some reputation for his busts and monuments. Cav. Fabris took casts of the skull and right hand of Raphael when the tomb in the Pantheon was opened in 1833, and preserved some of the metal rings and points by which the shroud was fastened. — *Finelli*, n. 47, via di S. Niccolo di Tolentino. In the present state of sculpture the vigorous genius of Finelli would make him the first in his peculiar line; but he is occasionally unequal, some times producing works which rival ancient Greece, and at others not coming up to the standard of modern Italy. — *John Gibson*, R. A., n. 6, 7, via della Fontanella. First among our countrymen resident at Rome is this distinguished sculptor, who merits the high praise of having united the styles of the two greatest sculptors of modern Rome, Canova and Thorwaldsen: his works are imaginative and learned, and embrace both the heroic and pastoral styles with equal excellence. — *Gott.* n. 155, via Babuino, remarkable for the execution of animals. — *Hogan*, n. 8, vicolo degli Incurabili, excels in subjects of Religion. (His principal work of a religious character is his famous Pietà or group of the Dead Saviour mourned by the Afflicted Mother, after his Deposition from the Cross, of which an English Writer on modern Sculpture says: "The style is truly grand, and the execution is worthy of the style: the group is in

Sculptors
of merit.

truth a masterpiece." Hogan's best monumental group is that erected by public subscription to the author's lamented friend, Rt. Rev. Dr. Doyle, the execution of which was awarded to Hogan after public competition. He is now engaged in modelling a colossal statue to O'Connell, temporarily destined for the Dublin Conciliation hall. The originals of these works may still be seen in Hogan's studio). — *Macdonald*, n. 11, via degli Incurabili. In addition to some imaginative works of the highest class, Macdonald has obtained more fame for the truth and beauty of his busts than any artist in Rome, and his studio always bears satisfactory evidence of the extent of his popularity. — *Tadolini*, n. 105 via Babuino, a Bolognese sculptor, very popular in Italy. — *Tenerani*, n. 33, 34, via delle Colonnette, and n. 40, piazza Barberini. Tenerani's style of sculpture is in the finest dramatic taste, combined with deep feeling for nature. He is decidedly the greatest Italian sculptor now living, uniting the beautiful forms of nature with the charms of Greek art. — *Theed*, n. 9, vicolo degli Incurabili, another of our countrymen who has distinguished himself in the higher walks of sculpture. — *Thrupp*, near the palazzo Borghese, an English artist of great promise, and originality of style. — *Wolf*, via Felice. The works of this Prussian artist belong to the school begun by Thorwaldsen: they show great originality and remarkable power of execution. — *Wyatt*, n. 11, via della Fontanella; in his sculpture emulates the milder style of character and expression which prevails, if a comparison may be allowed between the sister arts, in the paintings of Raphael: he applies this style to Greek art, and produces statues inferior to others in grandeur, but surpassing all in loveliness.

Painters.

PAINTERS. *Agricola*, palazzo Giustiniani, has

great popularity among the Italians: his style is formed on the school of Raphael Mengs, and consequently presents a mixture of the qualities of various painters. His altar-pieces are free from faults, even to tameness, and in this peculiar style he is not surpassed by any artist of modern Italy. — *Baron Camuccini*, n. 4, via del Greco, stands the foremost in historical painting. His works are remarkable for classical taste and force in drawing: his colouring is occasionally unequal to the power of his compositions. — *Canevari*, palazzetto Borghese, the best portrait-painter in Rome, often considered to approach the charms of Vandyke in colouring and taste. — *Catel* n. 9, piazza di Spagna, the Prussian landscape-painter, excellent in his views of Naples, which only want a richer colouring to make them perfect. — *Cavalleri*, n. 49, via Margutta, also to be noticed as a fashionable portrait-painter. — Among the copyists of the old masters, the most eminent is the *Cav. Chatelain*, n. 26, via Ripetta, whose copies of the principal pictures in the Roman galleries are well known in England. — *Cromek*, via S. Niccolò in arcione, n. 14, third floor, the first architectural artist in water-colours, celebrated for his drawings of the Italian cathedrals. (During his recent visit to London, Cromek was honoured with an interview by Queen Victoria and Prince Albert, who had expressed a wish to see him, examined with much attention and gratification several of his productions, and evinced their gracious approval by giving him various orders, an example which has been followed by several of the English Nobility). — *Thomas Desoulavy*, n. 7, via del Babuino. Unfortunately for English art, Desoulavy is one of the rare examples of an historical landscape-painter: his great merits are well known to admirers of this beautiful branch of art, and have

been honoured with the highest praise by the first German critics. — *Edward Lear*, via Felice, another English artist of great promise; a series of lithographic drawings, lately published in London from his sketches, show his skill in Roman landscape and composition. — *Marco*, a German landscape painter, celebrated for his imaginative compositions, executed with extraordinary minuteness of detail. — *Marinoni*, via di Gesù e Maria, an Italian landscape-painter of great merit, far beyond his countrymen in colour and effect. — *Minardi*, palazzo Colonna, considered the first draughtsman in Italy. His Madonnas have given him a high reputation in the milder regions of art. — *Giuseppe Mazzolini*, an able copyist, whose works are popular among British travellers. — *Meyer*, via Pinciana, a Danish painter of Comic subjects: his studies of the Italian character in its comic features are quite unrivalled: every line is true to nature, and the dry humour which pervades his works is admirably expressed. — *Newbold*, n. 107, via Sistina, an English landscape-painter of considerable merit. — *Overbeck*, palazzo Cenci. This eminent German was one of the first masters of the modern school who recurred to the simple style of the early Italian painters. His subjects are chiefly of a religious character, and are thus particularly adapted to the pure devotional feeling, which characterises the period of art which he has adopted as his model. — *Podesti*, palazzo Pentini, in great esteem as an historical painter: he is, perhaps, rather melodramatic than historical, and excels in mythology and romance. — *Reinhart*, n. 49, via delle Quattro Fontane, the first German historical landscape-painter, the Nestor of the Roman artists. In December, 1839, he had completed a residence in Rome of half a century, and his jubilee was

celebrated with an enthusiasm which none but German artists can imagine. His severe style somewhat detracts from the pleasure of his colouring; but all his works are powerful in composition, and are highly praised by the German Critics. — *Vallati*, via Margutta n. 5, 1.^o piano, the first painter of wild boars in Italy: his great experience as a *cacciatore* particularly qualifies him for this difficult class of subjects, — *Williams*, n. 12, piazza Mignanelli. No artist is entitled to more honourable mention than Penry Williams: his style is peculiarly his own: his feeling for every thing that is beautiful in nature is combined with the most delicate yet powerful execution, and he is without doubt the first in what the Italians call “quadri di genere.” — As an *historical engraver*, one of the best is Folo, n. 13, piazza di Spagna, who pursues the peculiar walk of art in which his father was for many years distinguished. Their burin has diffused the knowledge of some first rate pictures”. — Thus far Mr. Murray.

We subjoin the addresses of the principal Sculptors, Painters, Engravers and Mosaicists in Rome.

Addresses
of the
principal
Artists
in Rome.

SCULPTORS

Achtermann William, Prussian, vicolo del basilico n. 1., Sculptors.
off the via di S. Niccola di Tolentino.

Albacini Filippo, Roman, via degl'Incurabili n. 6.

Albertoni Giovanni, passeggiata di ripetta n. 18.

Amici Luigi, passeggiata di ripetta n. 22.

Barba Giuseppe, Roman, via di S. Giacomo n. 20.

Benaglia Cesare e Francesco, Roman, via Vittoria n. 31.

Benzoni Giov. Maria, of Bergamo, hotel de Russie.

Bezzi Angelo, of Ravenna, vicolo del vantaggio n. 45.

Bienaimè Luigi, of Carrara, piazza Barberini n. 5.

- Brandenburg Charles, Prussian, via capo le case n. 49.
 Carrarini Pietro, Roman, via delle Quattro Fontane n. 71.
 Crawford Thomas, American, via della Purificazione n. 29.
 Dante Ercole, via di S. Niccola di Tolentino n. 29.
 Fabris Cav., of Milan, via Felice n. 14.
 Finelli Carlo, of Carrara, via di S. Niccola di Tolentino n. 46.
 Fogelberg Benedict, Swede, via del Babuino n. 152A.
 and via del Corso n. 504.
 Galli Pietro, via delle 4 fontane n. 28.
 Gibson John, English, via del Babuino n. 155.
 Hely Henry, English, via delle 4 fontane n. 27.
 Hogan John, of Cork, Virtuoso of merit of the Pantheon, vicolo di S. Giacomo n. 18, 18A. 19.
 Hayer Wolf de, corso n. 504, second court-yard n. 22.
 Jacometti Ignazio, Roman, corso n. 504, 2nd court-yard n. 23.
 Imhof Henry, piazza Barberini n. 8.
 Kummel Henry, Hannoverian, via di S. Isidoro n. 9.
 Laboureur Cav. Alexander Maximilian, Roman, piazza dell'Occa n. 105.
 Lemoyne Cav., French, piazza del popolo, palazzo Lovetti n. 3.
 Luccardi Vincenzo, Venetian, corso n. 504.
 Macdonald Lawrence, Scotch, via degl'Incurabili n. 11.
 Matthiae William, of Berlin, vicolo del Vantaggio n. 1.
 Monti Carlo, Roman, piazza Barberini n. 38.
 Petschke Theodore, riva del fiume n. 20.
 Pistrucci Camillo, Roman, via de' Cappuccini n. 19.
 Rinaldi Rinaldo, via delle colonnette n. 27.
 Solà Cav., Spaniard, via della frezza n. 54.
 Stocchi Achille, Roman, via degl'Incurabili n. 6.
 Tadolini Adam, via del babuino nn. 149, 151.
 Tenerani Cav., of Carrara, colonnette di Barberini n. 33., and piazza de' Cappuccini n. 83.

- Theed William, English, via degl' Incurabili n. 9.
 Troschel William, Prussian, via de' Cappuccini n. 11.
 Veyrassat, French, piazza della tribuna di S. Carlo n. 7.
 Vilar, Spaniard, palace of the Spanish Ambassador.
 Wagner Cav., of Bavaria, villa Malta.
 Wolff Emilius, Prussian, via delle 4 fontane n. 152.
 Wyatt, English, vicolo della fontanella n. 11.

PAINTERS

- Agricola Cav. Filippo, Roman, palazzo Barberini at Painters.
 S. Peter's, resides n. 8. via della Chiesa Nuova.
 Arthur Alfred, English, via di S. Isidoro n. 20.
 Bassi Gio. Batt., piazza del popolo n. 3.
 Bersani Luigia, Roman, Accademician of merit of S.
 Luke's and of the Congregation of the Virtuosi of
 the Pantheon, corso n. 201.
 Blaas Carlo Tyrolese, via due macelli n. 71.
 Bombelli Filippo, Roman, historical, via de' Ser-
 penti n. 71.
 Bonfigli Cav., portraits, via Margutta n. 76.
 Bruls Lewis, Belgian, piazza di Spagna n. 46.
 Bruni Cav., via Marguta n. 5.
 Buckner Richard, English, via de' Pontefici n. 55.
 Camuccini Baron, Roman, via de' Greci n. 4; resides
 piazza di Borghese n. 91.
 Cabra Count, Portuguese, via degli otto cantoni n. 4.
 Campanile Raimondo, via di Ripetta, n. 39.
 Canevari Gio. Batt., Genoese, palazzo Borghese n. 16, 17.
 Capalti Cav., Roman, ripa del fiume.
 Carta Cav. via del leone n. 15.
 Catel Cav., Prussian, piazza di Spagna n. 9.
 Cavalleri Cav., of Turin, via Margutta n. 50.
 Chatelain Cav., Roman, via di Ripetta n. 226.

- Cochetti Luigi, Roman, via Margutta n. 89.
- Coghetti Francesco, of Bergamo, palazzo Altemps, piazza Fiammetta n. 8.
- Conca Cav., via del Mascherone di Farnese n. 60.
- Consoni Niccola of Rieti, vicolo del vantaggio n. 7.
- Cromek, English, via di S. Niccolo in Arcione n. 14, third floor.
- Dessoulavy, English, landscape, via del Babuino, n. 7, second floor.
- De Paris, Roman, bocca di Leone n. 25.
- De Vivo Cav., Neapolitan, ripetta n. 226.
- Dunbar N., English, via della Lungara n. 46.
- Edmonds F. W., American, via margutta n. 33.
- Emili Cav., corso, palazzo Gavotti n. 151.
- Fioroni Luigi, via di S. Claudio n. 86.
- Furze, English, historical, via de' Greci n. 43, second floor.
- Freeman, historical, via Felice n. 126, last floor.
- Gagliardi, brothers, Roman, palazzo Giustiniani, 3 piano.
- Grasselli Carolina, corso n. 504.
- Hottenrott, Saxon, landscape, via Margutta n. 5.
- Hottenrott, Saxon, figures, hotel de Russie n. 45.
- Ivanoff, historical, vicolo del vantaggio n. 7.
- Jervis, portrait, via Cappuccini n. 30, second floor.
- Keck Francis, Austrian, Inspector of mosaics at S. Peter's, via Gregoriana n. 6.
- Koelman, via Sistina n. 68.
- Koop, Dane, via delle 4 fontane n. 107.
- Lehmann, via del babuino n. 39.
- Lindau, Saxon, via margutta n. 76.
- Macpherson, Scotch, via Gregoriana n. 38, second floor.
- Minardi Cav. Tommaso, Academician of merit of S. Luke's, the best living draughtsman, palazzo Colonna.
- Nadorp, historical, via S. Niccola di Tolentino n. 47.
- Overbeck Cav., Academician of merit of S. Lukes, palazzo Cenci.

- Pacetti Cav., landscape, via Gregoriana n. 38.
 Paoletti Cav., via di S. Basilio n. 10.
 Pierini, of Florence, palazzo di Firenze.
 Podesti Vincenzo, via di ripetta n. 166.
 Riedel A., Bavarian, via margutta n. 76.
 Riepenhausen, Hannoverian, via S. Isidoro n. 18.
 Ruspi Cav., Roman, via della Consulta n. 13.
 Senff Adolfo, Prussian, painter of figures and flowers,
 via Sistina n. 46, second floor.
 Silvagni Cav., Roman, palazzo Giustiniani n. 38.
 Strutt, father and son, English, oil and water-colours,
 landscape and figures, 52. via del Babuino, 3 piano.
 Mr. Strutt Senior is author of the "Sylva Britannica."
 Teerlink Cav., Dutch, landscape, via capo le case n. 3.
 Thomas, Scotch, via di S. Isidoro n. 20.
 Tojetti, Roman, via della maschera d'oro n. 21.
 Vallati Cav., landscape and animals, via margutta n. 5.
 Verstappen Cav., landscape, via Gregoriana n. 36.
 Waller, Saxon, via Gregoriana n. 13.
 Williams Henry, English, piazza mignanelli n. 12.
 Williams Francis, English, via Felice n. 22.
 Vogel, Saxon, piazza Barberini n. 38.

ENGRAVERS OF CAMEL, ETC.

- Caputi, via ripetta n. 68.
 Cerbara Gius. piazza di Spagna n. 19.
 Cerbara Niccola, piazza Barberini n. 51.
 Cottafavi, via delle 4 fontane n. 101. 2. piano.
 Dies Giovanni, via della Croce n. 79.
 Dies Luigi, via Condotti n. 15.
 Girometti Cav. via di porta Pia n. 49.
 Liberotti, via babuino, n. 105.
 Odelli, seal engraver, via delle 4 fontane n. 11.
 Saulini, via della Croce n. 8.

Engravers
 of aamei
 etc.

MOSAICISTS.

- Mosaicists. Barberi, Cav., painter in mosaics, n. 148 strada Rasella,
 Barberi Gioacchino, piazza di Spagna n. 99.
 Fossati via della Croce n. 78.
 Sibilio, piazza di Spagna n. 92.
 Trebbi, via condotti n. 67.
 Verdejo, via condotti nn. 33, 34, 35.

The process of the sculptor in forming a figure.

Here it may not be inappropriate to notice briefly the process pursued by the sculptor in forming a figure. Having first idealised the design, he commences by making a small sketch, which he draws on paper or models in clay. From this he produces another of the intended size, in forming which he has recourse to the living model, which, however, he does not copy servilely, but adopts what is worthy, rejects what is unworthy, of imitation in individual nature, imparting to it, moreover, mind and character, and elevating the whole in conformity with his preconceived notions of the acknowledged canons and recognised standards of ideal beauty. From this second figure, when completed, is taken a cast in plaister of Paris, that serves as the model, which the workman copies mechanically and by measurement as he reduces the block of marble into shape, the cardinal points of the figure, as the Italians call them, being dotted over for his guidance. To the workman succeeds the sculptor, whose master-hand is now employed in imparting fidelity, life and character to the rough-hewn statue. The last finishing touches he generally gives by candle-light; and it is afterwards occasionally polished with pumice-stone.

Basrelief.

To execute a statue the artist is thus considerably aided by the tangible type of the living form, idealised,

it is true, by his genius and taste; but basrelief is altogether conventional, being a departure from the tangible type, a true image of which, however, it presents to the eye by means of light and shade. Were the artist to give to basrelief the rotundity of nature, his figures should appear unnatural; and it is only by the illusion of chiaroscuro, by a judicious admixture of light and shade, that he must give to the entire perfect symmetry, and cause the figures to stand out in bold relief and natural contour, presenting to the eye, by convention, all the rotundity that characterises the tangible type of the living form.—Were sculpture the work of the eye and the hand only, it would be an easy because a purely imitative art; but depending as it does for excellence on the ideal, it is an art in which few can excel, for to few is it given to create by refined and exalted conception, and body forth, those forms of beauty, grace and sublimity, which are not found in individual nature, which surpass without violating Nature's laws.

Nor is this difficult task confined to sculpture alone: Painting. it also extends to painting, be it historical, landscape or portrait. The historical painter must altogether create his composition, designing his characters and incidents with the same congruity of ideal combination that characterises the dramatist or the poet. The landscape-painter does not give a literal copy of a country, but invents and composes one. The very sky of his painting is not the sky of nature but a composition of different skies, observed at different times. Even the portrait painter, who is obliged to preserve individual likeness, does not make that likeness *iconic*, but, by shading much and adding more, heightens nature into the ideal without destroying its identity.

CHAP. XIII.

STATISTICS OF THE PONTIFICAL STATES.

Statistics
of the Ro-
man States.

So interwoven are the Statistics of Rome and its vicinity with those of the Pontifical States that we shall not attempt to unravel them, but shall present a general sketch, premising, in proof of its fidelity, that it is taken for the most part from the authentic pages of Tournon (*a*), Bowring (*b*), Morichini (*c*), and Galli (*d*), aided by personal enquiry and observation.

The popu-
lation.

We have already given the population of Rome, which amounted, in 1841, to 158,868 individuals of both sexes; but of the population of the Pontifical States we have no official return since 1829. In both city and country the proportion of males is greater than that of females, being in the whole territory as 1.12 to 1.00. In the city the births are as 1 to 35; in the rural districts as 1 to 30. The marriages in the city are as 1 to 120; in the country as 1 to 110. The deaths in the city are as 1 to 97; in the country as 1 to 37, a disproportion to be accounted for by the numbers of sick sent from the country into the hospitals of Rome. In the city the births are to the marriages as 4 to 1; in the country somewhat more than 4 to 1. The average mortality varies considerably in different districts of the State, that of

(*a*) *Etudes Statistiques sur Rome et la partie Occidentale des Etats Romains*, par le Comte de Tournon. Paris 1831. (*b*) Report on the Pontifical States with a special reference to their commercial relations, by John Bowring. London 1837. (*c*) *Degl'Istituti di publica carità ed istruzione primaria e delle prigioni in Roma*, di Carlo Luigi Morichini, Roma 1842. (*d*) *Cenni economico-statistici sullo Stato Pontificio*, Roma 1840.

the towns being greater in some parts, and in others that of the country, presenting however a common average of nearly the same mortality. There is no emigration as there is no excess of population. In 1797 the population was 2,400,000; in 1829, 2,679,524, an increase generally ascribed to the augmentation of productive industry and social security, the sale of mortmain property, and the continental system, which gave a great impulse to internal commerce.

The superficies of the Roman States is, calculated Survey. to be 38 millions of *Tavole censuarie*, or 2,055,900 Roman rubbia, the rubbio being equal to 18,484 *quadrata*. The tavola censuale = 1,000 square metres, so that 39,985,235 T. C. = 11,632,745 Italian miles, of 60 to the degree. A third part of the surface is under cultivation.

The total average income of the Pontifical States Income and expenditure: is under two millions. The expenses of the collection are not less than 460,000*l.*, leaving a net revenue of 1,540,000*l.*, out of which 560,000*l.* goes to pay the interest of the public debt, 110,000*l.* to meet the expenses of the State Government, 105,000*l.* for Ministers to foreign Courts, Ecclesiastical Congregations, and allowances to the Cardinals. The Pope's expenditure, according to the returns made by the French Administration, as recorded by Tournon, was 17,000*l.* of which the Pope himself is paid a very small portion. The average income and outlay of the public treasury may be seen by the following official returns of the Camera for 1837:—
Receipts, 1. Praedial Imposts, landed property etc. 3,280,000 crowns. 2. Monopolies, customs, and taxes on consumption, 4,120,000*do.* 3. Stamps and registries, 550,000*do.* 4. Post-office, 250,000. 5. Lotteries, 1,100,000*do.*
 Total of receipts, 9,300,000*cr.*—*Expenses*: 1. Sacred Pa-

laces, Sacred College, Ecclesiastical Congregations, and Ministers to Foreign Courts, 500,000 crowns. 2. Interest of public debt, 2,680,000. 3. Expenses of State Government, 530,000. 4. Justice and Police, 920,000. 5. Public Instruction, Fine Arts and Commerce, 110,000. 6. Charities and Public Beneficence, 280,000. 7. Public Works, Cleaning and lighting Rome, 580,000 cr. 8. Troops of the Line and Caribineers, 1,900,000. 9. Other military charges, Health and the Marine, 290,000 cr. 10. Public Festivals, and extra expenses, 44,000. 11. Reserve Fund, 100,000. Total State expenses, 7,934,000 crowns. To this must be added the costs of collection and administration, amounting to 2, 220,000, giving a total expenditure of 10,154,000 crowns, and showing, as compared with the receipts, a deficit of 854,000 crowns. The average cost of collection is nearly one-fourth of the gross revenue; the cost of collecting the praedical imposts averaging 23 per cent, customs 11 per cent, stamps 16 per cent, post-office 60 per cent, and lotteries 69 per cent. In 1834 the public debt amounted to 6,300,000*l.*, including the old debt of 4,500,000*l.*, the interest of which is paid at Milan, and three French loans of 600,000*l.*, each negotiated in 1831, 1832 and 1833, the interest of which is payable in Paris. The total interest of the public debt is nearly 38 per cent of the net revenue. Estimating the population of the Roman States at 2,800,000, and the average expenditure at 9,000,000 crowns, the amount of taxation per individual would be about 12*s.* 10*d.* per annum.

**Army and
Navy.**

The Army is governed by a Board called la Presidenza delle Armi, under the controul of a prelate named il Presidente. Its force is estimated at 14,000 men, including 12,000 infantry, 1,000 cavalry, and 1,000 artillery, together with two regiments of Swiss,

commanded by a Captain and Lieutenant, and consisting of 126 foot soldiers, who carry the ancient halberd, and whose picturesque costume is said to be designed by Michelangelo. The mounted Body-guard of the Pope, called the Guardia Nobile, is a volunteer corps of eighty noblemen, commanded by one of the Roman Princes, and constituting the most distinguished military body in Rome. They attend the Pope on all public occasions, religious functions etc. and also on his ordinary drives. The Carabinieri or police force amount to 4,000; the Custom-house officers to 1500; and the Gendarmeria or Civic Guard to 1500. The Papal Navy contains a few gun brigs with smaller craft and three steamers. The Mercantile Marine comprises 91 vessels of the gross tonnage of 7,069 tons, engaged in foreign trade, and a considerable number of coasters and fishing craft.

The principal productions of the Roman States are corn, vegetables, rice, hemp, rags, wines, vinegar, brandy, tartar, wine lees, oil, timber, charcoal, and tobacco. The produce of secondary importance is fruit, such as apples, cucumbers and melons, garlic and onions, potatoes, flax, seeds and oleaginous vegetables such as hempseed, linseed, pine and other seeds, almonds, walnuts and hazelnuts, dye-woods and bark such as madders, saffron, galls, juniper and myrtle berries, barks of the cork and other trees, oak, pine and nut-wood, potash, soda, hay, mulberry trees, aniseed, etc. The main agricultural products are cattle, with their secondary productions such as wool, cheese, hides, bacon, hams, lard and butter; silks; wax, honey, fresh fish, salt and preserved fish, tallow, horns and bones, parchment, manure etc.; buffaloes, goats, horses, asses, mules etc.; domestic fowls, and abundance of great and small game. The cultivation of rice, vegetables, potatoes, bran-

Productions.

dies, hemp, olives, mulberry-trees, silk-worms, horned cattle and sheep, with cheese and wool, is in a state of augmentation; while the produce of corn, firewood, charcoal, wood, pinekernels, horses, and salted sardinas is diminishing. The fishing-trade is on the decline. Other produce is nearly stationary. The principal improvements introduced into agriculture are of hemp, vines, olives, rice, the white mulberry, and in the care of lambs and calves.

Exports.

From Romagna and the frontier districts there is an exportation of corn, sometimes even for England; but the grain of the Two Sicilies, of the Black Sea, the Levant and the United States ordinarily exclude, by their low prices, the Roman corn from foreign markets, whence the principal product of the soil is diminishing. Hemp is exported from Bologna, Ferrara and Romagna, to the yearly amount of 30 millions of lbs.; and from the same districts are exported white and brown rags to the amount of about 3 millions of lbs. The superfluous oil produced in the southern provinces is exported to foreign countries to the average amount of one million lbs, the difficulty and cost of transport preventing its export to the northern Roman States. There is a large export of planks to Spain, America and France; and above 300, 000lbs of tobacco are shipped to foreign countries; but the Torlonia monopoly is an impediment to the extended cultivation of a plant so congenial to the Roman soil. Among articles of minor importance, Rieti, Castello, Spoleto, Matelica and Camerino export about 14, 000lbs of woad, which is being gradually supplanted by indigo; garlic and onions go in large quantities from Ancona to Dalmatia; linseed, principally to Lombardy, to the extent of 450, 000lbs per annum; aniseed from Romagna to Tuscany; pinekernels from Ra-

venna to the Austrian States; saffron and galls to Leghorn; barks to Naples; and about 60,000lbs of linseed oil to Northern Italy. Nearly 40,000 barrels of vinegar are shipped to foreign countries; of tartar, 600,000lbs.; cork bark for England, about 550,000lbs., and the same quantity to Tuscany. About 1,000,000lbs. of potash, and about 20,000lbs. of soda are exported from Rome, Montalto, Corneto, Porto d'Anzo. Nearly 50,000 sheep and 40,000 swine are annually exported from the provinces of Perugia and Viterbo to Lombardy, Venice, Tuscany, and Illyria. Perugia, Romagna and the maritime districts export 10,000 oxen yearly to Tuscany and Naples; and there is an export trade in horses with Naples, Tuscany and Lombardy. The provinces on the west of the Apennines export about 900,000lbs. of wool for Piedmont and France; and the export of Roman wool to England is a considerable and rapidly increasing branch of trade. A million lbs of cheese go to Tuscany and Sardinia. Lambskins of the newly yeaned animal are shipped to the extent of about 400,000lbs to England, Piedmont and Naples. The exports of wrought silk, *organzine*, from Romagna and the other frontiers to France, Piedmont and England, amount yearly to 200,000lbs. There is an export of 15,000lbs of horns, and bones; of 10,000lbs of honey; of skins, 100,000lbs; of tallow 200,000lbs; of lard and fat, 150,000lbs; and many cargoes of manure are sent to Genoa.

With regard to imports, not only the quality of the Imports.
soil but also the chain of mountains separating the north-west from the south cause the same article exported from one part of the State to be imported into another, owing to the difficulty, delay and cost of carriage. Thus in the Legations and the Marche there is an importation of 3millions lbs. of oil from Naples and Tuscany; and

many cargoes of wood for building, above 400,000 cast-iron of wood for fuel, and 3 millions lbs. of charcoal are imported annually from the Tyrol, Illyria, Dalmatia and Venice. About a million lbs. of leaf tobacco are imported, for the use of the Pontifical fabrics, from Hungary, Albania and Brazil, together with 50,000 lbs. of tobacco. Various dye-woods, ebony, gums, resins, colours, medicines, and drugs are imported from distant countries, as are fine wines, beer, liqueurs, and spirituous liquors. From the Two Sicilies are yearly imported a million lbs. of raisins, jujubes, figs and dry fruits. Colonial produce arrives principally from England and France: the consumption of raw sugar is 10,000,000 lbs.; refined sugar is provided principally by the Roman refiners; coffee, 1,600,000 lbs.; pepper, 1,000,000 lbs.; cocoa, 50,000 lbs.; cinnamon, 40,000 lbs.; cloves, 35,000 lbs.; and raw cotton, 150,000 lbs. The yearly imports of sheep are about 50,000, principally in the ultra Apennine provinces; of calves or oxen about 12,000 from Arcoli, Bologna, Ferrara and Ravenna, and about 3,000 from Reati and the Perugia districts; of swine about 9,000 from the Mediterranean provinces and especially from Rieti, Subiaco and Acquapendente; of cows about 18,000 from Arcoli, Forli, Faenza and Bologna; some costly horses from Normandy, Ravenna and Holland; about 1,000,000 lbs. of hides; 50,000 lbs. of raw skins; 1,000,000 lbs. of coarse wool for mattresses; 1,300,000 lbs. of cheese from Lombardy, Holland and Switzerland; 70,000 lbs. of butter from Lombardy; 700,000 lbs. of raw and prepared wax; cochineal and kermes; salt fish and cod, 6,500,000 lbs.; pilchards, 1,450,000 lbs.; herrings, 750,000 lbs., all from England, and about 3,000,000 lbs. of pilchards, sardinias, salmon, tunny and caviar from France, Spain, Sicily and Russia. The fresh fish-

ery from Volano to Cesenato, along the Adriatic coast, is in the hands of the inhabitants of Chiozzo, and from Portello to Graticiare, on the Mediterranean side, in possession of the Neapolitans; and to these foreigners are paid yearly not less than 350,000 crowns. The annual consumption of fish is about 30,000,000lbs. Other imports are statuary marble from Carrara; marbles and building materials from Genoa, Naples, and the Lombardo-Venetian provinces; millstones from Brescia and Verona; slates from Geneva; emery from Spain; trefoil from Africa; stones from Spain, France and England; soda from Sicily and Spain; natron from Egypt; iron ore from Elba, 2,000,000lbs.; tin-plates, 200,000lbs.; from England; steel, 600,000lbs. principally from England; copper, 350,000lbs. from Leghorn and Trieste, but of English produce; brass, in plates and wire, 25,000lbs.; lead, 2,000,000lbs., chiefly from England; quicksilver, 4,000lbs. from Spain; tin, 80,000lbs. from Leghorne and Trieste; and jewellery, hardware, glass, earthenware, furs, paper, metals, machines, instruments, etc., to the amount of some millions of crowns, from England, France and Germany.

In Rome the Tiber, dividing in its passage the city, serves to transport objects of commerce; and the vessels that enter at Fiumicino take in their loading at the Ripa Grande, those from the interior at the Ripetta. The Ripa Grande, opposite S. Michele, was first constructed by Innocent XII, in 1692, when its custom-house was erected after the designs of Mattia De Rossi and Carlo Fontana; and the adjoining light-house was built by order of Pius VII. The Tiber is navigable for nearly 100 miles, and floats vessels of 190 tons; but large vessels that cannot ascend the river are unladen into small ones at Fiumicino, which are towed up and

Communica-
tion
by the
Tiber; its
ports.

down the Tiber, unloading at the Ripa Grande, by two iron steamers recently constructed in England, having on board English Engineers. A third steamer is similarly engaged to facilitate internal commerce, and plies to and from the Ripetta. This little port was constructed by Clement XI., in 1704, after the designs of Alessandro Specchi and Fontana, who employed in its construction the fallen travertines of the Colosseum; and on that occasion were erected the two adjoining columns, on which Monsig. Bianchini noted the inundations of the Tiber from 1495 to 1750. Attached to the Ripetta is a small custom-house, on the outer wall of which is the hydrometer constructed by the Cav. Linotte in the pontificate of Pius VII., on which zero indicates the level of the sea.

Leo XII. added a third port opposite the Salviati palace, called the porto Leonino; but, in consequence of the thinness of the population in that quarter and the comparative shallowness of the river, it remains almost deserted.

Agriculture.

At the period of the foundation of Rome the Campagna and neighbouring provinces of Maritima, Civitavecchia, Viterbo etc. had been studded with flourishing cities and cultivated with skilful industry; but when, having subjugated that extent of country, Rome, impelled by love of conquest, resolved on exchanging the ploughshare for the sword, she consigned the peaceful pursuits of agriculture to her slaves, in whose hands the newly acquired territories became comparatively unproductive; and thus to the labours of the plow gradually succeeded the less toilsome and not less profitable occupation of pasturage. Hence originated those latifundia or vast grazing grounds, which, according to Pliny, ruined Italy and the provinces: "Latifundia per-

didere Italianam imo et provincias (a).” The transfer of the seat of Empire to Byzantium augmented the inveterate evil; and hords of migratory Barbarians completed the scene of agricultural desolation. During the ferocious feuds of Baronial strife the plains were too insecure to warrant any general effort to promote their cultivation; and agriculture was in a great measure confined to the vicinity of the feudal castle and the adjacent heights. The ancient Romans had in vain sought to apply a legislative remedy to the growing evil; and the compulsory enactments of the Censors to that effect, even from the sixth century of Rome, are recorded by Pliny, Aulus Gellius, Cato, Varro and Columella. The Sovereign Pontiffs, too, were not remiss in remedial legislation on the subject, as is attested even by Sismondi, who observes that population and agriculture flourish in the Marche, Umbria, Romagne under the same laws and government, which would have accomplished similar results in the provinces next to Rome, if not impeded by special local circumstances (b). In the middle of the VIII. century (741-752), that is about twenty years after the accession of the Popes to temporal power, the holy Pontiff Zacchary erected three, and Adrian 1. (772-795) four, villages in the Campagna with a view to its agricultural amelioration (c). Gregory XII, in 1407, issued a *Motuprio* to encourage the cultivation of corn; and Sixtus IV. ordained that at least a third part of the land should be put under cultivation, and that in

(a) Hist. Nat. Lib. XVIII. c. 7. Turin ed. 1831. T. VI. p. 186.

(b) Études sur l'économie politique, Dixième Essai: Desolation de la Campagne de Rome. Onzième Essai: Comment repeupler la Campagne de Rome. Bruxelles 1857. T. II.

(c) Nicolai M. Niccola, Memorie, leggi ed osservazioni sulle campagne e sull'annona di Roma parte terza, Roma 1803.

case of non-compliance, any one may sow the ground, having previously recurred to the proper tribunals to determine the lands and decide the conditions. Clement VII. allowed a free exportation of corn until grain reached a certain price, thus originating the idea of a system of corn-laws; and other measures for the encouragement of agriculture were adopted by S. Pius V., Sixtus V., Clemente VIII., Alexander VII., Pius VI., and Pius VII. These salutary measures have not been altogether unproductive of good, for, according to the calculation of Count Tournon, made in 1813, the produce of agriculture and pasturage in a district including the Campagna and neighbouring provinces, which formed the ancient *department* of the Tiber, amounted to 40,000,000fr., that is 54fr. the rubbio or 75fr. the individual, an amount equal if not superiour to the average produce of French industry at that period. But, as Mr. Bowring observes, when Tournon wrote the average prices of agricultural produce were far higher than now; the whole French empire was open to the importation of Roman produce; and much protection and aid was extended to the producer. Of late, the external markets have been limited by our commercial system, and the general state of agriculture is discouraging. Agriculture is much in arrear from the want of practical instruction among the population, where the population is numerous, and in the marshes from the want of hands. In summer, cultivation on a large scale is impossible from the state of the climate; and hence, after the gathering of the harvest the animals are driven from the plains to the mountains. The aratory implements employed are very rude: heavy duties prevent the general introduction of improved implements; and the useful arts are not sufficiently advanced to allow their produc-

tion at home. Better instruments and instruction in agricultural arts would bring about momentous advances among a people, who are neither indolent nor unwilling to better their condition, and who are gifted with excellent natural aptitude.

Most of the lands in the Agro Romano, and in the Maremme extending from the confines of Tuscany to those of Naples, are divided into large properties, some containing no less than 8,000 hectares, as that of Campomorto, belonging to the Chapter of S. Peter's, and let for 25,000 crowns or about 5,000*l.*; and others not exceeding a few hundred hectares; but, generally speaking, the landed properties vary from 500 to 1,000 hectares. From the Apennines to the Mediterranean the whole tract is also divided into large possessions, except the suburban districts, where petty proprietors cultivate small estates. The large estates are for the most part held in mortmain. In the Maremme the land is sometimes underlet to small proprietors: in other districts it is rarely leased, being almost all colonized, that is, cultivated on the *mezzeria* system. The proprietors of the Campagna amount to 250, almost all of whom let their lands for an annual rent to a respectable class of persons called *Mercanti di campagna*. Every tenement, *tenuta*, has two classes of persons, one paid by the month, the other by the day or the season. Among the former are the *ministro di campagna*, who represents the Mercante, and commands the *capo vaccaro* or *massaro*, who takes care of the cows and the produce of their milk; the *capoccia de' bovi* or care-taker of the oxen; the *fattore*, who superintends the corn; the *capo vergaro*, who attends to the sheep and their produce; the *capo cavallaro*, *guardiano*, *vaccari*, *vergari* or shepherds, *barrozari* or carters, etc. The *bifolchi* or

plowmen are engaged for the season, the mowers by the day; and the *caporali* engage whole companies of labourers, who come from the provinces and even from Naples, averaging 12, 000 from october to december, 8,000 from january to march, and 6, 000 from april to june, of whom half remain for six, the other half for three, months, and many of whom, overtaken by fever particularly in hot rainy weather, crowd the hospitals of Rome.

The value of land is almost infinitely various, depending as it does on the locality and numerous other circumstances. The rent in the Maremme varies from a half to four crowns per hectare; and beyond the Maremme, as the population becomes more dense, the rental rises, sometimes to 20 crowns per hectare or about 4*l.*, particularly where there are plantations of mulberry-trees, olives, vines etc. or adjacent markets for the grain produced. Lands do not ordinarily give more than 2½ per cent. on the capital, where they are farmed on the mezzeria principle, or 3 per cent. in the Maremme, where they are generally rented by the farmers. In the vicinity of Rome land readily sells for 40 years purchase; but where the mezzeria system exists, a purchaser would expect 5 per cent. net for his capital. Generally speaking, the most profitable agricultural pursuits, especially in the Maremme, is the grazing of cattle. The general arrangement between the colono or cultivator of the land and the land-owner is that the latter receive half the produce of the soil. In the Maremme the lands are often left to repose for from three to seven years; but in the best cultivated parts there is usually an annual change from spring grasses to corn produce. In the Maremme wages vary from 2 to 4 pauls per day, according to the employment, the season and the locality; in the populous districts wages vary from 1 to 2

pauls. In the Maremme the agricultural labourers seldom eat animal food; use for the most part maize bread and polenta, beans, pulse and other vegetables; and their beverage is wine and water.

The following estimate of what is called *il territorio Romano* is taken from Galli, the most recent writer on the subject. *Arable land*, simple, rubbia 53, 643; trees and vines, r. 44; olive plantations, r. 139. *Pasture land*, meadows, r. 7, 819; bushy, r. 24, 323. *Woody*, acorns and wild chesnuts, r. 2, 114; wood for charcoal, r. 19, 053; wood for building, r. 36. *Vineyards*, r. 5, 088; orchards, gardens and villas, r. 466; lakes, r. 564; sterile, r. 453; rivers, torrents, canals, r. 3, 043; roads and public buildings, r. 849. Total, r. 117, 654. According to the same accurate writer on the Roman Statistics, the market productions of the same territory are: — Corn, r. 61, 155; Indian corn, r. 3, 000; small beans, r. 3, 000; oats, r. 6, 000; beans for human use, r. 1, 000; lentils, r. 100; ceci or chickpease, r. 200; French beans, r. 500. Compared with the productions of the other provinces of the Roman States, these estimates claim a considerable superiority.

The Tariff which regulates the import and export The Tariff. duties of the Pontifical States is dated 28th of April 1830, since which period it has undergone some unimportant modifications. The duties on imports are: — Bar iron 2 scudi 25 baiocchi per 100lbs.; blankets 10sc. per do.; brass 2sc. 50b. per do.; butter 2 sc. per do.; cambricks, britannias etc. 100sc. per do.; carriage, 2 wheels 25sc. each; do. 4 do. 50sc. each; cinnamon 8sc. 20b per 100lbs. cloves 8sc. 55b. per do.; cocoa 2sc. 30b. per do.; cod-fish 30b. per do.; coffee 2sc. 30b. per do.; copper, pig 20b. per do.; do. sheet 2sc. 50b. per do.; cottons dyed or stamped 50sc. per do.; cotton twist, white, 2sc. 40b. per do.; fire-arms, mus-

THE CORN-LAWS IN THE ROMAN STATES
ARE AS FOLLOWS:

MEDITERRANEAN.	ADRIATIC.	DUTIES.	
		IMPORT.	EXPORT.
Wheat, when the price is under 14	Under 12 do, per 64lbs.	Prohibited.	Free.
up to 14	up to 12	Crowns 2	1
up to 15	up to 13	4	2
up to 16	up to 14	No duty.	Prohibited.
Flour when under 16	under 14	Prohibited.	Free.
up to 16	up to 14	Crowns 1.50	75
up to 17	up to 15	75	1. 50
up to 18	up to 16	Free.	Prohibited.

A similar legislation is applied to bread, maize, beans, peas, potatoes, and chesnuts.

The municipal taxes levied are: — Tax on Consumption exclusive of that on flour, if estimated on the whole of the male population above the age of 16, would give 60 bajocchi per head, = 2s. 5d. The personal tax, which is levied according to the classification of the payers, with a reference to their greater or less wealth: averaged on the males above 16 years, its amount would be 40 bajocchi each = 1s. 7d. There are moreover divers taxes of localities, markets, offices etc., as on weights and measures; on fishing and hunting; on grants of water-courses; passage boats; mulberry leaves; cellars; deposits; chancery fees etc.; and an additional impost on the value of the cadastral survey.

The prohibitions in the Roman States are not nu-

Prohibi-
tions.

merous. On *imports* they include farmed articles (private), as salt, tabacco, alum, vitriol, playing cards, pictures and engravings, such as issue from the Cameral Calcography, the acts and stamps of Government. With a view to police and health it is prohibited to import compound medicine, legnosanto rasped, small senna, ground litharge, bark in powder, weapons of offence, and detonating powders. The prohibitions for the protection of native produce are:—Wheat as above, until it reaches the price of 14 crowns per rubbio on the Mediterranean side, or 12 crowns on the Adriatic, and so in proportion for other grain, excepting rice, which is now subject to a fixed duty of 15.20 per 100lbs; common wine and brandy in casks; ricino seed and oil; copper vessels; window glass not larger than 1 palm. 6oz. in length, and 1 palm 4oz in breadth; pirated printed books, scholastic books, and Roman Breviaries, unless one-sixth larger than the 8vo size, or belonging to some religious body or rite not Roman. In the interests of Religion are the following prohibitions:—All books in the Index Expurgatorius; all indecent books, pictures, cards, etc. On *exports* the prohibitions are:—Hempseed, leeches, wheat, when the price is above 16s in the Mediterranean and 14 in the Adriatic ports, and other grain in proportion, except rice, which is subject to an export duty of one bajocco per 100lbs.

Trade
between
England
and the
Roman
States.

The exports to England are few, and consist mainly of grain, raw hemp, rags, raw sulphur, refined sulphur (very little), raw organzine silk, cream of tartar, tartar from the Adriatic and Mediterranean, wood for buildings, lamb and kid skins, cork, etc. English vessels load goods at Civita Vecchia, but the greater part of the above articles are shipped for England from Leghorn, Genoa, and Marseilles. The vessels which land

their cargoes of salt-fish, sugar, coal, etc. at Ancona, generally proceed to Messina or other ports for their return cargoes. Lamb-skins are generally shipped at the Ripa Grande, and grain, hemp and rags at Ancona. Rome receives from England:—Colonial produce, as cinnamon, cocoa, coffee, pepper, sugar etc.; of fish, cod, pilchards and herrings; medicines, drugs and dye-stuffs; metals, as lead, copper, steel, tin plates, cotton twist, piece goods of all sorts, hardware, iron and steel goods, glass, earthenware, porcelain, isinglass, whale oil, ivory, tortoiseshell, etc. The articles imported from England are also imported from Switzerland, Belgium, and yet more from France and Germany. Advantages might be obtained for both countries, were the Pontifical Government to lower the duties nominatively on certain articles, which are peculiarly the export of England; and were England to lower the duty on articles more peculiarly the produce of the Roman States; but such an arrangement is not without its difficulties, for the Roman States send few articles to and receive many from England; corn, which is one of the most important objects of Roman produce, can be preferably imported by England from the Baltic; and we have already contracted engagements with France, Spain and Portugal in the wine trade; another important article of Roman produce. In the exports from Rome the objects of antiquity and art, in painting, sculpture, bronzes, scajole, mosaics, cameos, etc. etc., ought not to be passed by unnoticed.

The population of the Roman States in general is rather agricultural than manufacturing; and its manufactures, for which there is little demand abroad, serve almost exclusively for home consumption. The principal manufacture is that of woollens of ordinary quality, consisting of cloths, castors, cassimeres, circassias,

Manufac-
tures.

serges, woollen caps, blankets and carpets. The principal seat of this manufacture is Rome; and the principal fabrics in Rome are those of Sig. Guglielmi on the skirt of the Janiculum, worked by machinery, which is turned by the Acqua Paola, of Fontana on the Janiculum, of Volpi near S. Carlo a' Catenari, and of Sinibaldi near the piazza Farnese. Next in rank to Rome are Spoleto, Matelica, Alatri, Perugia, Norcia, Pergola, Foligno, Narni, Terni, Gubbio, S. Angelo in Vado, Frastra, Bologna and Terra S. Abbondio. Their products are all used in the States; and their amount is calculated at upwards of 60,000*l*. Next to woollens in importance stands the manufacture of hats, which are well made every where but especially at Rome, and to the amount of 40,000*l*. Some are sent to Tuscany, Naples and the republic of S. Marino. At Fabriano they make felte cloth of excellent quality for printers, distillers, and packers of silk, but especially for paper-makers. There are silk manufactories in Rome, Bologna, Camerino and Perugia, where lustrings, damasks, parati, felps, velvets and gros de Naples are made. There are manufactories of plain silk ribbon in Bologna, Forli, Pesaro, and Fano; and silk stockings are well made in Rome, Bologna, Pesaro, Ascoli and Ancona. In Rome are made silk lace, galloons, fringes, tassels, cords, etc., either of silk alone or mixed with other materials. Next in importance to wollen and silk manufactures are those of tanned and dressed leather in Rome and the principal cities of the States. The quantity produced annually is about 1 1/2 million lbs, not comprising the dressing and dyeing of 200,000 skins of calves, lambs, kids and sheep. The tanneries out of the Capital prepare about 2 millions lbs. of hides. Gloves are made in Rome and Bologna to the extent of about

100,000 pairs annually; and parchment is manufactured in Rome, Foligno and Fabriano. Glue of various sorts is made in Rome and Fabriano; but 150,000 lbs are yearly received from other countries. Roman musical strings enjoy a very ancient and deserved reputation: the annual quantity made amounts in value to 10,000 crowns; and they are sent to France, Russia and other countries. Wax candles to the amount of 250,000 crowns are manufactured in Rome, Bologna, Perugia, Foligno, Ancona, Ascoli, and Pesaro, and tallow candles to the value of 60,000 crowns. Cotton manufactures are less extensive than those of wool and silk, the raw material being wanting. In spinning, machinery and dyeing the Romans cannot compete with France, Switzerland or England; and the only cotton fabric worthy of mention in Rome is that of Diocletian's Baths, in which cloth is also manufactured from silk and cotton. Cotton goods, however, of middling qualities, are manufactured in Rome and elsewhere, which suffice for home consumption. The fabrics of hemp and flax are more numerous than those of cotton: they are of the lower and middle sorts; and, as the raw material is indigenous and of very superior quality, the goods are excellent in their kind. Ropes and cordage, which are exported to Greece, the Ionian islands, and Venice, are made to the amount of 160,000 crowns annually. The paper manufacture is increasing; and is estimated at 3,600,000 lbs. yearly. The manufactured soap produces 140,000 crowns. Of cream of tartar, the greater part of which goes to England, the annual produce is 750,000 lbs. Liquorice juice is made at Grottamare to the extent of about 40,000 lbs. In the same town is a sugar refinery, which gave about 3 millions lbs. of raw sugar; but the improved machinery now erected yields 7 per cent more. Successful ex-

periments are being made in the same neighbourhood in beet-root production. There are many iron works, although the ore is imported; the furnaces give 50,000 lbs. per day of pig iron, and about 2,000,000lbs. per annum of bar iron. There is an iron-wire manufactory in Rome, which produces 100,000lbs. per annum. Nails and bolletti are made in different parts to the amount of 600,000lbs. At Sellano and Assisi are manufactured rasps and files as follows:—12,250doz. large, 23,500doz. various, 1,000doz. fine, 15,000 bundles large rasps. In Assisi are made yearly about 4,000lbs. of sewing needles. The brass pins of Urbino are famous; the quantity made is to the amount of 14,000 crowns. The screws of Tivoli are increasing in demand; and the amount manufactured is worth about 12,000 crowns. The copper manufactories give nearly 80,000 crowns; that of fine earthenware 100,000 crowns; and that of common earthenware 50,000 crowns. In Rome, Rimini, Pesaro, Bologna, and Ferrara are manufactories of glasses and bottles to the value of 90,000 crowns. There is also one of window-glass to the extent of 40,000 crowns. The best alum known is dug in the mountains of Tolfa; but the mines have declined in activity since the introduction of artificial alum at constantly lowering prices. Raw sulphur of excellent quality abounds in the Roman and Pesaro districts; and there is a sulphur refinery in Rimini. There is an exportation of raw and refined sulphur to the extent of 4 millions lbs., giving annually 120,000 crowns; and the trade is on the increase. In Bologna and elsewhere the sulphuric acid manufactories produce upwards of 50,000lbs of sulphuric, and 10,000lbs of nitric, acid.

Observa-
tion of Mr.
Bowring.

The above report, furnished by the Roman Government, fully justifies our opening observation, to the effect that the population of the Roman States in

general is rather agricultural than manufacturing. "Many a town in Great Britain", says Mr. Bowring, "consisting of only 30,000 souls, produces a greater quantity of manufactured articles than the three million inhabitants of the Pontifical States, notwithstanding the enormous sacrifices made by the Papal Government, the protections, the prohibitions, the premiums given for the encouragement of what is called native industry. Premiums and protections have only served to reward and to render permanent the most rude and ignorant processes of manufacture; and prohibition has kept away those superior foreign manufactures, whose presence would have compelled improvement in the home production. I visited some of the woollen manufactures", continues he; "scarcely a valuable discovery had been introduced; the spinning, in some cases by hand, in others by machinery, far behind the universal progress in England, Belgium, Prussia or France; the looms such as were generally employed in the XIV. century; the rowing and carding all done by solitary workmen, and with the ancient teasels and hand-cards; the shearing with the antique hand-shears; and in some places the fulling performed by men half naked, employed to trample on the cloth, a process probably not now to be found in any other part of the civilized world. In the hospital of S. Michele they have the privilege of furnishing cloth for the Apostolic palaces and for the Pontifical troops. The manufacture employs nothing but the national wool. The spinning is done by hand, for the most part by women confined in the prisons; the warping is also done by manual labour; and it is made a boast that no machinery is employed where the work can be done without it. About 30,000 *canne* of cloth, 77,500 yards, are said to be the annual produce;

and I should imagine they have the distinction of being the most costly cloth produced in Europe at the present time. There are 12 Conservatories in Rome, containing 572 inmates, in most of which some manufacture is carried on, but I believe wholly by hand-labour."

Geology.

The Geology of Rome and its vicinity has been already briefly noticed (a).

The city of Rome is situate on the Subapennine hills; and hence its soil and that of the vicinity is the same as the soil described by Brocchi in his "Conchilologia Subapennina" and his "Suolo Fisico di Roma". It consists, in part, of the Older Pliocene beds of Lyell, composed of blue marl and yellow sand and gravel together with volcanic conglomerates or tufas; and these strata abound in marine shells, and in remains of animals that no longer exist in Italy, such as the elephant, rhinoceros etc. It also includes formations of the Newer Pliocene period; called by the Italian Geologists Quaternary formations, such as travertin, sea and river sand, characterised by a great preponderance of animals and vegetables referable to species still existing; to which is to be added a volcanic system antecedent to the historic period but designated in the language of Geology as of recent date, the craters of which now form the lakes of Albano, Nemi, Bracciano etc^s, and finally some travertins deposited from water holding lime in solution.

Mineralogy.

The mineralogy of the Papal States has not yet been fully explored. Although it is well known that the mountains of the Roman States are not wanting in metals and minerals, worthy the attention of the Government and the people, no Naturalist has hitherto written

(a) Vol. I. p. 80 sqq.

expressly on the subject; nor is there any department engaged in these inquiries, as is the case in many other countries. What has been hitherto written and studied on the subject is confined to Brocchi's Catalogue of the Italian rocks, and to the collection of the Sapienza, made by Professor Gismondi and Sigr. Riccioli. This want, however, is about to be supplied by the learned Mineralogist Monsig. de' Medici Spada, whose unique collection we have already noticed, and his friend Professor Ponzi, both of whom have been for years employed in collecting and illustrating the mineralogical productions of the Roman soils, and preparing a Geognostic Chart thereof.

The Roman States possess excellent earths, argillaceous and others, fit for various manufactures, and especially for earthenware. There are yellow and red earths in the Varni district; terra sigillata at Nocera, tripoli at S. Leo and near S. Marino; manganese in the mountains of Viterbo; strontian near Bologna; calcareous stones in abundance, both lime and chalk, in Bologna, Romagna, on the Ancona frontier, Ascoli, Civita Vecchia, and elsewhere. Pozzolana is found at Rome and elsewhere; travertin, peperin and other building stones at Tivoli, Albano, Marino, Ascoli, Camerino, Maticca, etc. Millstones of good quality at Marino, Prosedi, Narni and Gualdo; siliceous and fire-stones at Bolognola and Montenero. The saponaceous stone, vulgarly called Taylor's stone (fuller's earth), is found at Nocera, Roccatonda and Castro; alabaster at Civita Vecchia, S. Felice, S. Ippolito, Moricone, S. Poggio, S. Marrello. In some parts are marbles, variegated and statuary. Rock crystals are found at Tolfa, Bologna and Castello. Pietro. Salts and bitumens also exist; there are the lum of Tolfa; the vitriol of Viterbo; the fossil coal of

Sogliano and other places; the pitch of Castro, in Fro-sinone; the naphtha (petroleum) of Tiolo, in Bologna. There is no fossil but abundance of marine salt, the annual produce of which, at Cervia, Comacchio and Corneto, is 76,000,000lbs. There are many salt-springs in Romagna and the Marche, and a quantity of salubrious mineral waters, both hot and cold, admirable for baths and drinking; among which those of Porretta (Bologna) are much esteemed, as are the Acqua Santa and Acqua Acetosa, near Rome; and those of Ascoli, Civit  Vecchia; Riolo (Ravenna), Nocera and Stigliano. Of metals iron ore is believed to exist in the territory of Terni, Viterbo, Bologna and Faento; in the mountains of Tolfa and Sibilla; at Fabriano, Cascia, Ceccano; S. Leo, Monte Leone; but no sufficient trial has been made to enable a correct estimate to be made of the probable produce. There are indices of gold and silver ore at Tolfa, in the hills adjacent to Bologna, in the Sibilla mountains at Montefalso, Salicano, and Pietra Lata; but the quantities are small, and the assays of the ore have not encouraged further adventure. In the territory of Faenza, Fabbriano and Tolfa, are copper ores: in Tolfa is also found quicksilver; and marcasite has been discovered in the Bolognese district. Lead exists in that of Faenza. Pozzolana is exported to some extent for subaquatic purposes. The Viterbo Vitriol mines give more than 100,000lbs. per annum, one half of which is exported. Mines of fossil coal have been discovered in the territory of Bevagna, two in that of Pesaro, several others in the Marche and in Romagna; the most promising is that discovered in the Sogliano district in 1778, in which the coal is excellent and most abundant; but the mine is not worked from the unwillingness to use that species of combustible. About 4mil-

lions lbs. of sulphur is dug in Romagna, Pesaro, and Tormignano. The Government works only the alum mines; all the rest are private undertakings.

The roads of the Pontifical States have been, even from the time of the ancient Romans, divided into consular, provincial and communal. A particular board has charge of the roads, to whom is united a council of arts; and a decree of 1817 fixes the imposts to be paid for the making and maintenance of the roads. A tenth part of the praedial impost is levied for the consular roads, a variable quota from the provinces for the provincial roads, and another at the charge of the municipalities for the communal roads. There are no turnpikes. Generally speaking the roads are well kept. The body of engineers employed by the Pontifical Government are generally well informed and acquainted with the English system of road making. In the stage coaches travellers pay 35 bajocchi per post with an allowance of 40lbs. for luggage. Money, jewels and effects of small bulk and large value are conveyed from one end of the Roman States to the other, if under 100 crowns, at 2 per cent; from 100 to 500, at 1 per cent; and above that sum, according to a tariff published by the Government in 1824. The same tariff also fixes the carriage of goods from Rome to Ferrara, per 100lbs., 6 crowns; to Nocera, 4 crowns; to Ancona, 3 crowns; but the charge increases in proportion as the weight diminishes. The Government messengers (*corrieri*) have the privilege of conveying travellers for their own account, and their general charge is 60 bajocchi per post, but they are required to pay to the Government 30 bajocchi per post. In ordinary vehicles the price of travelling is altogether conventional, but it averages 5 crowns per 100 miles per individual, comprising one meal and lodging

Communi-
cations.

to be furnished by the vetturino. By waggons or carts the general charge for the carriage of goods is 1 crown per 100 miles.

Posting.

By a Government notification issued in 1835 three classes of carriages are recognised, and the following regulations adopted with regard to each. 1. For cabriolets or covered carriages with one seat, whatever their number of wheels, carrying a small trunk and travelling bag (or a small imperial only), two horses, if travellers be not more than three; three horses, if there are four passengers, with power to charge for four horses, which the travellers may have attached to the carriage on paying for a second postillion. 2. For covered carriages, with two seats and leather curtains by the side, like the common vetturino, and for regular chariots having only one seat, both descriptions carrying a trunk, a travelling bag, and a portmanteau, three horses, if there be two or three persons; if four persons, then a fourth horse is charged, which the travellers may have as before, on paying a second postillion. If these carriages contain five or six persons, they are considered carriages of the third class. 3. For berlines and carriages of four seats, with an imperial, a trunk, travelling bag, etc., four horses, if carrying two or three persons; if four, then a fifth horse is charged; if five or six persons, six horses; if seven, the number of horses is the same, but seven are charged. — When carriages contain a greater number than is mentioned above under each class, no greater number of horses is required, but a charge of four pauls per post is fixed for each person above the number. A child under seven years is not reckoned, but two of that age are counted as one person. When the quantity of luggage is evidently greater than the usual weight, a tax of

three pauls per post is allowed to be imposed. Travellers may obtain, on starting, a *bolletta di viaggio*, specifying in separate columns all particulars relating to the number of horses, baggage, charges, etc., exclusive of postillions and others. One bolletta is given to the traveller, the other to the postillion, who is bound to pass it to the next, until it is finally lodged in the post-office of the town at which the journey ends. On this document may be noted all complaints or expressions of satisfaction regarding the postillions. The bolletta should be obtained at the post-office of the first post town; it costs but one paul and protects from imposition. In case of dispute between travellers and postmaster or postillion, an appeal should be made to the local director (*il direttore locale*), who has power to put both postmaster and his men under arrest for three days, or to suspend them for ten days, reporting the fact to the director-general in Rome, to whom it belongs to take ulterior measures. There are few places of any note, in which a director is not to be found: he is generally a person of rank and responsibility; and in every case of just complaint, application to him is sure to be met with promptitude and courtesy. — The Tariff for Ordinary Posts, issued by Card. Pacca in 1816, is as follows:—Each horse, 5 pauls per post. Postillion, each 3 $\frac{1}{2}$ do. per do. Stable-boy, for every pair, $\frac{1}{2}$ do. per do. Saddle horse, or courier, 4do. per do. Two-wheel carriage, furnished by postmaster, 3do. per do. A carriage with four places inside, and four wheels, also furnished by postmaster, 6do. per do. A separate postillion is required for each pair of horses; but the postillion's *buonamano*, although fixed by the preceding tariff at 3 $\frac{1}{2}$ pauls, is generally from 5 to 6 or more, according to good conduct. The length of the ordinary

Roman post is 8 miles, equal to 7 miles 712 yards English; but the post varies according to locality, and to the character of the country. The length of the Roman mile is 4,629 English yards, about one-twelfth less than an English mile. The length of the Tuscan mile is 4,808 English yards; of the Neapolitan mile 2,436 yards; of the Piedmontese mile 2,336 yards. The Italian mile of 60 to the degree is 2,025.4 English yards. The Roman foot is 11.72 English inches; the palm is $\frac{3}{4}$ of the foot, or nearly 8 $\frac{3}{4}$ inches.

The postmasters are supplied with a printed book of instructions, in which all particulars of their duties are noted, and from which we select the following items:—Horses and postillions are to be always ready for service; but the postmaster is bound only to keep the precise number of each specified in his agreement, or by the order of the director-general. One open and two covered carriages are to be kept for travellers who require them. Postmasters are forbidden to supply horses without a written license from the authorities of the place of departure, or a passport from the secretary of state. Postmasters are not allowed to supply horses to travellers, unless they have a sufficient number remaining to fulfil the duties of the post; nor are they allowed to send horses forward to change on the road, nor to transfer horses from one station to another. They are bound to keep two postillions ready for service night and day, and to have written over the principal door of the post-house the length of the post, price of the course, and a statement of the right of a third or fourth horse. The third or fourth horse can only be enforced where the tariff specially allows it. They are bound to keep a book, with pages numbered and signed by the director-general or his deputy; in which

a regular entry of the daily journeys may be kept, and travellers may enter any complaint against postillions. Horses returning after the course is completed are not to be attached to any carriage. Travellers by post cannot relinquish this mode of travelling in less than three days from the time of departure, nor change their carriage without permission from the Secretary of state or the provincial authorities. Travellers who, having ordered post-horses, change their plan, are bound to pay half a post, if they come to their lodgings after they are countermanded. When there are no horses, postmasters are bound to give travellers a declaration in writing to that effect (*la fede*); after which they may provide themselves with horses elsewhere, but only to carry them to the next post; and if there are no horses at that post, the postillions are bound to proceed to the third post, where they may stop an hour to bait; this rule applies to all the successive posts, until regular post-horses are procured. The time allowed for passage of government messengers from one post to another is two hours; for ordinary or extraordinary *estafettes*, carrying despatches on horseback, one hour and a half. Postmasters and postillions are forbidden to demand more than the sums fixed by the tariff.—The tourist who travels in his own carriage with *vetturino* horses will find that although it may be somewhat cheaper than the post, the saving scarcely compensates for the loss of time. A duplicate agreement should be drawn up before starting. The *vetturino* generally undertakes to provide dinner or rather supper and bed; but the traveller will find it his interest to include an early dinner during the hours of repose after midday. From Bologna to Rome, a journey of seven or eight days, the charge averages from nine to ten *scudi*; from Florence to Rome

eight to ten scudi, varying from five to six days; and from Rome to Naples eight to ten scudi, varying from three to four days. As vetturini sometimes sell their engagements, thus exposing the traveller to change of vehicle, this should be provided against in the agreement, and the stages into which the journey is to be divided should also be specified. The buonamano averages $\frac{1}{2}$ a scudo a-day, if ben servito, or more if the journey be a short one: it is desirable that it be not included in the contract, but made conditional on good behaviour. When required to stop on the road for the convenience of travellers, the vetturino expects from one to two scudi a night for each horse's expenses and his own. In this particular posting has an advantage, as it allows travellers to stop when they please without this additional expense.—The inns in the capitals and provincial cities are generally good throughout the States; but at the intermediate post-stations they are often very bad. The prices vary in different towns, particularly according to the circumstances in which the traveller makes his appearance. With a few exceptions, five per cent. is allowed by the landlords to all couriers.

Wages.

Wages are higher in the capital and its vicinity than in the Marche or the Legations, because in Rome and its neighbourhood there is a greater scarcity of hands and a less scarcity of money. In general it may be stated that for the services which in England cost a shilling, in France a franc, a paul is paid in the Roman States. A day's labour in summer costs 30 bajocchi, but in winter only from 15 to 20 bajocchi. The rates of wages paid in town and country are thus given by Mr. Bowring: — *In town*, a valet, 10 crowns per month, with lodging and food; waiting-maid, 6 do. with do.; footman 8 do. with do. and clothing; maid-servant, 2 do.

with do.; wardrobe-keeper 4 do. with do.; coachman 10 do. with do.; rider 7. 50 do. with do.; groom 6 do. with do.; cook 10 do. with lodging and food; boy 3 do. and food. — In the country, labourer 6 crowns per month with lodging and food; shepherd 4 do. with do.; boy 3 crowns with lodging and board.

To give the earnings of each art and trade in Rome and compare them with those of other capitals were an endless task. We shall therefore confine ourselves to the principal mechanic art in Rome, that of the woollen weaving, from which thousands derive a livelihood, selecting as an illustration a poor but honest and industrious family, consisting of a husband, a wife and four children. The father can earn four pauls (1s. 9d.) a day; the wife, who spins, a paul (5½d) a day; the eldest boy, 15 bajocchi (7¼d) a day; the second eldest boy 5 bajocchi, (nearly 3d) a day; the daughter a paul a day; and the youngest child we suppose of an age to earn nothing. The working days we may fix at 300 in the year, which, as regards the mother, may be reduced to 250, taking into account puerperal and domestic avocations. We have thus annual wages to the amount of 235 crowns or about 52l. per annum.

As to the time employed, in winter the weaver works from seven in the morning to midday, when dinner and repose occupy an hour, after which he resumes his labour until seven in the evening, in all eleven hour's work; in spring and autumn, from half past six to midday, an hour and a half for dinner, after which work until seven; and in summer, from six to twelve, two hours for dinner, work till half past seven. The other members of the family work during the same hours, in no instance reaching twelve hours a day.

Such a family eat three meals a day. Breakfast, on festivals

Earnings.

Hours of labour.

Expendi-

ture of an
industri-
ous family.

as well as working days, consists of a little bread with fruit or cheese or salt meat; dinner on ordinary days, of a minestra made from lard, of bread, fruit and cheese, with water as the general beverage; and supper, of salad, fruit, bread and wine. On festivals dinner consists of a minestra made from broth, boiled meat, with wine as the beverage; and at supper there is some little thing additional. The father, between breakfast, dinner and supper, ordinarily consumes two pounds of bread of twelve ounces each; a foglietta of wine, four ounces of minestra, and eight ounces of fruit, cheese or salt meat: the mother, eighteen ounces of bread, half a foglietta of wine, and the rest as her husband; the children above fourteen years, the same as, those under fourteen less than, the mother. It is however to be observed that some families use wine on festivals only. The whole expense of the family may thus be calculated at 48 bajocchi per day or 175 crowns a year. In the article of clothing, the father consumes about seven crowns a year on linen, hat, shoes, stockings, pantaloons, coat and waistcoat, the mother five, and the children altogether eighteen. The residence, consisting of two rooms and a little kitchen, will cost about twelve crowns a year. The furniture consists of a table, eight or ten chairs, a press for clothes and other articles, three small beds, a few plates and some earthen ware for the use of the kitchen, all of which, together with light and fire, may be estimated at fifteen crowns a year. The entire expenditure will thus amount to 232 crowns annually, a sum nearly equal to the entire earnings of an industrious and economical family.

Wages of
other
artizans.

The following statement of the wages paid for different classes of labour, in Rome, were furnished by the British Vice-Consul:— Masons, $4\frac{1}{2}$ pauls per

diem; Carpenters 6 do.; blacksmiths, 6 do.; tin and copper-makers, 6 do.; glaziers, 6 do.; house painters, 6 do.; whitewashers, $3\frac{1}{2}$ do.; stonemasons, 6do.; workers in stucco, 6 do.; upholsterers, 4 do.; coach-makers, 6 do.; makers of the iron work for coach-wheels, 6 do.; sawyers, 5 do.; potters, 4 do.; dyers, 5 do.; spinners 6 do.; weavers $5\frac{1}{2}$ do.; printers, 5 do.; millers, 3 do.; bakers, 8 do.; waiters at public houses, $3\frac{1}{2}$ do.; goldsmiths, 5do.; watchmakers, 4 do.; tailors, 5 do.; milliners, 2 do.; shoemakers, 5 do.; hatters, 6 do.; agriculturists of various classes, $3\frac{1}{2}$ do.

The prices of ordinary articles of consumption in the markets of Rome, as furnished by the same, are:—
 Bread, $2\frac{1}{2}$ bajocchi per lb of 12oz.; flesh-meat $6\frac{1}{2}$ do.; fish 6 do.; flour, 3 do.; salt, 3 do.; hog's lard, 9 do.; salt meat, 12 do.; vegetables, $2\frac{1}{2}$ do.; wine 10 do.; per bocciale, $2\frac{1}{2}$ boccali being equal to 1 gallon; oil, 40 per bocciale. The retail prices of the following articles in Rome, in January 1837, are thus given by Mr. Bowring:—
 Coarse bread per lb. 2 bajocchi; white bread $2\frac{1}{2}$ do.; beef from 6, 7 to 8do.; veal 15 do.; mutton 5do.; kid 7do.; fowls $7\frac{1}{2}$ do.; pork 5do.; fat 9do.; ham 20do.; sausages 16do.; black pudding 20do.; meat sausages 9do.; liver 7do.; rice $4\frac{1}{2}$ do.; soup paste $4\frac{1}{2}$ do.; rye $2\frac{1}{2}$ do.; semolina $4\frac{1}{2}$ do.; maize flour 2do.; beans 3do.; kidney-beans $2\frac{1}{2}$ do.; lentils 3do.; chickpeas 3do.; broken do.; do.; eating oil 9do. the foglietta; burning oil 8do.; wine from $2\frac{1}{2}$ to 3do.; vinegar 2do.; milk 4do.; parmesan cheese 18 do. per lb.; sheep cheese 8do.; cod fish 5do.; wet cod 4do.; caviar 30 do.; tunny 20 do.; tunny backs 10 do.; pilchards 20 do.; eels 14do.; herrings 2do. each; sardinias 1 do. each; flour $3\frac{1}{2}$ do. per lb.; fine flour $4\frac{1}{2}$ do.; fine sugar 10 do.; common do. 9do.; coffee 16do.; pepper 8do.; fine salt 3do.; common do. $2\frac{1}{2}$ do.;

Prices of
articles of
consump-
tion in
Rome.

lemons, each 2do.; oranges each 1 do.; pears 3do. per lb; apples do.; butter 16 do.; suet 9do.; eggs per doz. 9. do.; potatoes 7do. the decina or 10lbs.; soap 6½ do.; charcoal, per sack, 65 do.

Savings-banks.

Two savings-banks have been recently established, one in Rome, the other in Spoleto: in six months that of Rome received 50,000 crowns in deposits, which gives evidence of a disposition to economy. It is an association consisting of 100 individuals, established under the auspices of the reigning Pontiff, Greg. XVI. They advanced 50,000 crowns as the capital of the association, and Prince Borghese granted part of his palace as the seat of the bank. The interest allowed is 4 per cent., calculated twice a year. Fifteen days notice are required for the withdrawal of any sum exceeding 10 crowns; lesser sums may be withdrawn on application. The Society is bound to make an annual report of its concerns and its proceedings. Sunday is the day fixed for deposits; and the "Instruction" states that the day is chosen not only because it suits the convenience of the working classes, but because a holy-day will be made holier by the acts of prudence which are done thereon." The details of this establishment and of the Monte di Pietà of Rome have been already given.

Education.

The absence of statistical sources makes it impossible to state what is the number of children in the schools of the Roman States; "but" observes Mr. Bowering, "it may be safely said that there is about 1 in 50 of the population. We have already had occasion, in our description of the Sapienza, to mention the Bull, "Quod Divina Sapiencia omnes docet," issued by Leo XII., in 1824, for the amelioration of popular education. That Bull was followed by a "Regolamento degli Studj," creating a board for the general direction of education,

the controul of all universities and schools, composed of Cardinals and others to be nominated by the Pope. It established two primary universities, Rome and Bologna, and six secondary universities, each having four faculties, theology, law, medico-surgery and philosophy. The Regolamento requires the Bishops to ascertain by communication with the Communes, which of these can support a school; which must be reported to the Congregation for their approval; and if approved, the bishop is to appoint an ecclesiastic as inspector. The bishops are charged not to neglect visiting the schools, and to obtain from the inspector a yearly report, any part of which may, in case of need, be submitted to the Congregation. The masters who are candidates for the charge of communal schools are to be examined by the magistrate of the Commune, with the assistance of the Bishop's deputy, after a concursus; but the bishop must confirm the nomination, and the election is to take place by the Communal Council; but the bishop possesses a perpetual power of dismissal without reference to the local authorities.

The basis of the educational system of the Roman States resembles that of the greater part of Italy. There are three classes of schools, the universities, the bishop's schools, and the Communal; and the only distinguishing character of the Pontifical States' education is the more frequent intervention of ecclesiastical authority. Mr. Bowring is of opinion that education is much neglected both in the non-establishment and bad inspection of the bishops' and parish schools, and in the non-application of scientific knowledge to the arts of life, the improvement of manufacture and the general well being of the people, without which they cannot compete with the progress of other nations. He adds

that "as in the agricultural districts all the implements employed are antique and rude, so in that of instruction in manufactures, which is afforded in some of the large towns, all the implements employed belong to the infancy of production. Where there are schools of arts, as in the Hospital of S. Michele at Rome, though those who have been taught the mechanical trades often return to the hospital for food and protection, such a misfortune seldom attends those who have been instructed in the liberal arts. The reason may probably be discovered in the foregoing observations."—The educational institutions of Rome have been already described.

Pauperism.

We have already seen that Rome has most abundantly provided funds for the relief of human misery; and the principal cities of the State have followed the benevolent example of the capital. Independently of the public institutions, there is much private alms-giving; and "no where," says Mr. Bowring, "is money scattered with a more liberal hand." Rome has a yearly revenue from charitable funds of 1, 900, 000 francs. Paris is estimated to possess five millions of francs from the revenues of charitable funds, and the municipal grants are five millions and a half of francs; one million and a half are supposed to be furnished in addition by voluntary contribution; but as the population of Paris is about five times greater than that of Rome, the proportional payments of Rome for purposes of charity are about double those of Paris. "Not to speak of foundling hospitals," says Bowring, "there are 13 societies for giving dowries to girls on their marrying, and pecuniary gifts on their taking the veil. Of 1400 women who are married at Rome in a year no less than 1000 receive dowries from the public purse, the annual payment for this object being 32,000 crowns or about 8000*l*. The Pope

has his private almonry, an office which has existed from the seventh century, and which is held in the Vatican palace. The amount of disbursements is not exactly known, but it is probably from 30,000 to 40,000 crowns per annum. There is a commission of subsidies, which distributes pecuniary assistance to the poor at their houses, and whose expenditure in 1835 (furnished by the State) was 172,145 crowns, and there are large sums distributed by a variety of fraternities. There are in Rome 22 establishments for the diseased, the insane and the convalescent, of which 8 are public, 11 are private hospitals, 2 are institutions for visiting the sick in their houses, and one is for the burial of the dead. These hospitals can accommodate about 4,000 persons. Many are the asylums in Rome. In S. Spirito 800 boys are annually received; and the Conservatory receives ordinarily 550 girls. Morichini states that S. Spirito has in all 2,073 foundlings; that five other hospitals have 544 boys and 670 girls; that in similar establishments are 400 old persons; and that 508 women are in the different conservatories, causing an annual expenditure of 203,000 crowns, which upon 4,195 persons, makes a charge per head of about 9*l.* 13*s.* 8*d.* At the end of 1833 there were 1,672 children in the S. Spirito asylum. The State ordinarily spends about 33,000 crowns in public works, by employing 600 labourers for carrying on the excavation of ancient Rome. This gives an average to each of 55 crowns per annum, or about 4*s.* 2*d.* per week."

The number of prisoners in the Papal States is *Justice.* generally about 6,000. The number in England and Wales is about 23,000; so that the proportion of criminals in the Roman States does not vary very materially from that of Great Britain. "It must, however,

not be forgotten," says Bowring, "that the criminal proceedings in the Pontifical States are very dilatory, so that there is a considerable aggregation of offenders." Fines are rarely inflicted; and the prisons receive all offenders, whether of correctional or criminal police. There is no liberation of an accused on bail. In all cases a criminal proceeding against an individual, whatever the offence may be, forces him into prison, a very serious political, civil and pecuniary evil, which is felt more strongly perhaps by the Roman States than by any other country. No Statistics are obtainable for the whole of the States; but that of Macerata, with a population of 212, 061 souls, published a detailed account of the number of commitments, of which the following are the results. Murder, 17; parricide, 1; abortion, 2; wounds, 299; assaults, 37; injuries by words, deeds or writings, 630; bruises, 324; damages, 131; arson, 9; brandishing arms, 25; rapine 1; burglary, 10; robberies, 249; thefts, 246; cheats, 2; perjury, 5; coining, 1; offences against public order, 3; discovery of arms, 13; attempts to break prison, 1; resistance to authority, 19; contravention, 79; offences against modesty, 4; rape, 17. Total, 2, 145 — The number of criminal cases judged during the year was 1,377, of which 246 remained from the preceding year; the acquittals were 381; the condemnations, 761; the deferred cases, 232; and the deaths, during the proceedings, 3. The civil cases brought before the tribunals were 12, 394, of which 7, 825 were under the value of five crowns; of these latter 5, 443 were decided, and 2, 010 of the more important cases; the pending cases were 4, 704 — The administration of justice in the Macerata district in 1835 cost the following sums:— Maintenance of criminals 8, 473, 90 crowns; salaries of Judges and all

other officers 18, 102, 78; ordinary expenses of proceeding 2,206,61; other charges 304,00. Total 29,087,29cr.

Exclusive of Rome the Papal States comprise 8 Ecclesiastical Establishments, 60 bishoprics and 13 Abbacies. The number of monasteries is calculated at 1824, and the convents at 612. The secular clergy are supposed to amount to about 35, 000, the monks to upwards of 10, 000, and the nuns to more than 8, 000. The Archbishoprics are those of Benevento, Bologna, Camerino and Treja, Fermo, Ferrara, Ravenna, Spoleto and Urbino. The Bishoprics are Acquapendente, Alatri, Albano, Amelia, Anagni, Ancona and Umana, S. Angelo in Vado and Urbania, Ascoli, Assisi, Bagnorea, Bertinoro, and Sarsina, Cagli and Pergola, Cervia, Cesena, Città di Castello, Città della Pieve, Civita Castellana with Orte and Gallese, Comacchio, Fabriano and Metellica, Faenza, Fano, Ferentino, Foligno, Forli, Fossombrone, Frascati, Gubbio, Imola, Jesi, Macerata and Tolentino, Montalto, Montefeltre, Montefiascone and Corneto, Narni, Nepi and Sutri, Nocera, Norcia, Orvieto, Osimo and Cingoli, Ostia and Velletri, Palestrina, Perugia, Pesaro, Pontecorvo and Aquino, Poggio Mirteto, Porto with S. Rufina and Civita-Vecchia, Recanati and Loreto, Rieti, Rimini, Ripatransone, Sabina, Segni, S. Severino, Sinigaglia, Terni, Terracina with Sezze and Piperno, Tivoli, Todi, Veroli, Viterbo and Toscanella.

In the Papal States tythes have been for centuries unknown; and Episcopal and Parochial revenues are derived in part from Ecclesiastical property, in part from a State provision, and in part from the voluntary offerings of the Faithful. The revenues of the Bishops and Archbishops are derived exclusively from bishops' lands and other stable goods; and vary from about 200*l.* to 2 000*l.* a year, from which, however, several pecuniary

demands are to be deducted, besides a per-centage paid by each bishop and archbishop to the Datary on his appointment. The revenues of the parish-priests in the rural districts are derived from the same sources and from the *incerti* or stole dues, and seldom exceed 100*l* a year; and those of their curates, which seldom exceed half that sum, are similarly derived. The wealthier convents possess landed property, and never quest; and the poor convents cannot quest without a license from the Vicariate, which determines the limits of their circuit.

In Rome there exist 44 parishes, as established by the Bull of Leo XII. dated 1824, which suppressed 26 secular and 11 Regular parishes, and created nine new parishes, the number of parishes in Rome previously having been 72. Of the 44 parishes of Rome about half are in the hands of Seculars, the other half in the hands of Regulars; but the Bull of Leo XII. administers the parochial revenues of all according to a fixed standard. Each secular Parish-priest receives 25, and each secular curate 10, crowns a month, besides the *incerti*, such as baptisms, marriages etc; and each Regular Parish-priest receives 5 crowns a month with an obligation of keeping a curate, to whom he pays double that sum from the *incerti* or the resources of the convent to which the church is attached. The stole dues are some voluntary, some fixed by law. Among the voluntary are a paul, for a certificate of Baptism, from the lower, three pauls from the middle, and a crown from the higher classes; three pauls for the tripple publication of banns of marriage from the lower, six from the middle and two crowns from the higher classes. Among the dues fixed by law are those regarding funerals and Masses for the dead, consisting in part of money, and in part of wax candles, every Parish-priest being obliged to supply the lights

for his church. The humbler classes of Society may or may not have a public funeral and obsequies; but the other classes are bound to render these last services of humanity at the following rates: — Cardinals, Princes and Dukes, 80 wax candles of 4lbs. each; Marquises, Barons, sons of Princes and Prelates of the mantelletta, 40 wax candles of 4lbs. each; Chevaliers, Consistorial Advocates, Canons of the three Patriarchal Basilics, and all persons in independent circumstances, 30 wax candles of 3lbs. each; Canons of Collegiate churches, Beneficed Clergy of moderate means, people in trade and others possessing competent means, 20 wax candles of 3lbs. each. For the pall, *coltre*, Cardinals, Princes and Dukes pay 20, other titled persons, prelates, mitred Abbots, and Canons of the three Patriarchal Basilics, sons of Princes and Dukes, 10, crowns. For vestments Cardinals, moreover, pay. 20; Patriarchs, Archbishops, bishops, prelates, mitred Abbots and Canons of the three Patriarchal Basilics 10; Canons of Collegiate churches and beneficed clergy of the three Patriarchal Basilics 5; beneficed clergy enjoying more than 20 scudi a month of Ecclesiastical revenue 4, crowns. For burial, Cardinals, princes, barons and other titled persons pay 10 crowns; bishops, prelates of the manteletta and sons of princes 5, and all others, 1. 50. (a).

(a) See Statuta Antiqua de Officio Camerarii Cleri Romani et iuribus funeralibus ecclesiarum, praesertim parochialium Almae Urbis etc. Romae 1735.

CHAP. XIV.

MISCELLANEOUS NOTICES—MARKETS.

Miscella-
neous
notices:
markets.
Inns.

The principal Inns are all situate within the space between the porta del Popolo, the piazza di Spagna, the via Condotti and the Corso. The Europa, n. 33. piazza di Spagna, has a table d'ôte in winter at 5'oc. at 8 pauls a head; breakfast of tea, coffee and eggs, 4 pauls, tea at 3 pauls, and a servants diet, 7 pauls. Hotel de Londre, kept by the brothers Adolfo and Agosto Sernj, n. 17 piazza di Spagna and n. 3 via S. Sebastianello. The Sernj brothers have also private apartments to let n. 93 piazza di Spagna. The prices vary with the seasons and the circumstances. H. Meloni n. 18 piazza del Popolo: — Breakfast of tea or coffee, eggs, butter etc. 4 pauls; dejeuner a la fourchette 6 pauls; dinner with ordinary wine, a scudo; no table d'hôte; tea 3 pauls; servants diet and lodging, 6 pauls per day. H. de Russie n. 9 via Babuino: — Breakfast as the preceding, 3½ pauls; dejeuner a la fourchette, 5 pauls; dinner with ordinary wine, a scudo; no table d'hôte; if the party exceed four persons, dinner costs 8 pauls a head; tea 2½ pauls; servants diet, etc. 6 pauls. Hotel d'Allemagne di Franz, via Condotti n. 88: — Breakfast of tea or coffee, eggs. etc. 4 pauls; dejeuner ala fourchette 5 pauls; table d'hôte at 50'c. in winter, at 6 in summer, 6 pauls; tea 3 pauls; baths 5 pauls. Franz has vehicles of every sort for town and country at the ordinary fares; and private furnished lodgings to let in other parts of Rome at fair prices. Hotel d'Angleterre, Mons. Gendre, via Bocca di Leone n. 14: — Table d'hôte in summer at 40'c., in winter at the *Ave Maria*, price 6 pauls; breakfast with

tea or coffee, eggs etc. 3 pauls; dejeuner a la fourchette 4 pauls; dinner in private 8 pauls; and tea from 2 to 3 pauls. Mons. Gendre's prices are lower than those of the other first rate hotels; but the treatment and accommodation are inferior to none and superior to several. H. de la Grande Bretagne, via Babuino n. 79:— Prices the same as at the Europa, Sernj etc.; but vary with the season, services and other circumstances. Hotel de Paris, via Babuino n. 96:— Breakfast 3 pauls; dinner a crown; tea three pauls; table d'hôte for servants 5 pauls. These hotels may be said to stand in their order of merit. In all the hotels lodging is much lower in summer than in winter. A bed-room averages from 3 to 5 pauls per day; a suite of rooms for five or six persons, from 15 to 20 pauls a day; and so on, in proportion to the accommodation and situation of the rooms.

Lodgings in private houses may be had in all parts of Rome; but the best situations are the piazza di Spagna, via Babuino, Condotti, Corso, Strada Gregoriana, and the via Felice, with the adjoining and adjacent streets. The price for a furnished sitting-room in the season averages from ten to 12 scudj per month; but all private lodgings may be had in summer, generally speaking, for less than half their winter prices. A good sitting-room, three bed-rooms and a kitchen average from 30 to 40 scudj; and suites of rooms for families may be estimated in proportion; but an appartamento nobile, in a palace, merely sufficient to accommodate four in family with servants, often costs from 50 to 60*l.* per month! In the Corso it is adviseable to stipulate for the exclusive possession of the windows during the Carnival, although, unless the compact be to the contrary, they are presumed to go with the apartment. Within the fashionable circuit already mentioned Signor Noc-

Lodgings;
water;
wood.

cioli, who is married to an Irish Lady, and resides n. 56 Babuino, is the proprietor of various suites of apartments, large and small, which occupy some of the most desirable situations, being at once central and sunny; and strangers will find him not only just and moderate in his prices but also personally most obliging. In the court-yard of most houses is a well, from which the lodgers on the different floors supply themselves with water by means of buckets traversing a fixed iron rod, so as to avoid the trouble of descending from the upper flats. A passo or cart-load of wood, including portorage and cutting, seldom exceeds four scudj.

Trattorie.

In private lodgings visitors are supplied with dinner from the trattoria at a rate varying from three to ten pauls per head or at a fixed sum without reference to the number for whom it may be intended; but many persons, particularly batchelors, prefer dining at a trattoria, where the dinner, including ordinary wine, costs from 3 to 4 pauls. It is, however, to be observed that there are two classes of trattorie, one, Restaurant, at which persons may dine and sup, another, Traiteur, which only supplies dinners; and strangers are much better served and at more moderate prices from the latter. The most respectable trattoria of the former class is that of Bertini, Corso n. 340, where dinner is generally ordered at a fixed price varying from 3 to 5 pauls or more; and after Bertini's, where respectable females often dine, comè the Scalinata, piazza di Spagna n. 27; Lepri, via Condotti n. 9; the Falcone n. 59 piazza di S. Eustachio; the Armellino via delle muratte n. 54; the archetto, piazza di pietra n. 64; one in the piazza di Monte Citorio n. 114; and the Angeletto, via della Valle n. 61. The principal trattorie of the latter class, in the circuit already mentioned, are Causan, Cuisinier,

n. 2 piazza Mignanelli; Celles n. 17, via S. Sebastiano; Zaccaria n. 16 do.; and Magni n. 10 do.

Among the *caffes*, Nazzari's or the Bon Goût, n. 82, *Caffes*. 83, piazza di Spagna, is the most respectable; and adjoining it is an excellent confectioner's shop. After the Bon Goût come the Caffè Nuovo in the palazzo Ruspoli n. 43 piazza di S. Lorenzo in Lucina and n. 418A Corso, with a garden and several billiard-tables, much frequented by the better class of Romans; C. del Veneziano, n. 120, 121, piazza di Sciarra; C. Greco, via Condotti n. 86, in which smoking is allowed, much frequented by artists; C. delle Belle Arti, Corso n. 404; and the Caffè n. 102 at the fountain of Trevi, once the resort of antiquaries. Breakfast at a caffè costs from 1 to 2 pauls; and a cup of coffee with or without milk costs 2 bajocchi in all the caffès of Rome, except the Greco and Bon Goût, in which it costs 2½ bajocchi, on account of the superior quality of the coffee.

The Roman bankers are Brancadoro, piazza Colonna n. 355; Cecchi, Condotti n. 42; Messrs. Freeborn and Co., already noticed (a), via Condotti n. 7; Julien e Gautier, piazza della Minerva n. 38; Lozzano e Lavaggi, Corso n. 128; Messrs. Plowden, Cholmely and Co., English Bankers, piazza Sciarra, who have also a bank of long standing in Florence under the firm of Plowden and French, where they are Agents for the principal London Banking Houses; Messrs. Torlonia and Co. piazza di Venezia n. 137; and Valentini, piazza le SS. XII. Apostoli n. 195. The Banca Romana is in the piazza Mignanelli, off the piazza di Spagna. *Bankers.*

The principal English Physicians in Rome are *English* Dr. Badham, Dr. Deakin, Dr. Donaldson, Dr. Evanson, *Doctors.*

(a) Vol. I. p. 147.

Dr. Kisson, Dr. Lee, Dr. Lloyd, Dr. Millingen, etc., whose addresses are to be had at Sig. Borioni's, via Babuino, the best Apothecary in Rome.

Ware-
houses;
livery-
stables.

The best English Warehouse for groceries and foreign wines is Lowe n. 76 piazza di Spagna. The principal warehouse for snuffs and cigars is the Convertite n. 80 Corso. Brown, via due macelli n. 74., keeps Livery Stables, a repository for carriages, and saddle horses.

Circula-
ting libra-
ries and
reading
rooms.

Monaldini's reading-room, in the piazza di Spagna n. 79, is supplied with the London daily newspapers, Galignani, and a small English library. An address-book is also kept there. The charge for the reading-room and newspapers and books is 3 scudi a month, and less in proportion for a longer time; for newspapers alone per week 9 pauls, per month 2 scudi, and less in proportion for a longer period. Merle Bookseller n. 248 and 349 Corso and n. 350 piazza Colonna, charges 1 scudo per month, and less in proportion for a longer time, for the use of his reading-room. The Compiler and Director of the Diario Romano keeps a reading-room with foreign and Italian papers and periodicals, via delle Convertite n. 20, charge, a scudo per month.

Periodi-
cals and
newspa-
pers.

The eight periodicals published in Rome are the Giornale Arcadico, which appears monthly and treats of science, literature and the arts; office in the palazzo Poli; Director, Prince Odescalchi piazza SS. Apostoli; Bolletino Archeologico dell' Instituto di Corrispondenza, compiled by members of the Institute, and containing notices of excavations, discoveries, illustrations of the monuments discovered etc., published monthly at the Institute on the Capitol; the Tiberino treats of Archaeology and the Fine Arts, published weekly at n. 19 piazza della Chiesa Nuova; the Annali di Scienze Religiose, on religious subjects, compiled by the Abbate

de Luca, appears monthly, and is to be had at the Gabinetto di lettura, via delle Convertite n. 20; the Giornale del Foro, recording the law-proceedings in the primary tribunals of Rome, appears monthly, and is to be had at via delle Convertite n. 19.; Annali Medico-Chirurgici, compiled by Dr. Telemaco Metaxa, is to be had at the stamperia Mugnoz, n. 19 piazza della Chiesa Nuova, and at the Libreria Raggi at the Caravita n. 189; the Album, published weekly at n. 123 piazza di S. Ignazio, treats of biography, archaeology, science, the arts etc., under the direction of the Cav. De Angelis Corso n. 173; la Rivista, a theatrical critique is published three times a month, in the Corso n. 139 and 140, opposite the Ruspoli palace. The Newspapers are the Diario di Roma, which appears on tuesdays and saturdays, and the Notizie del giorno on thursdays, both official papers published in the piazza Sciarra n. 238.

Italian masters:— Armellini, n. 51 via d'Araceli; speaks English; charge 6 pauls per lesson; Brocchi, via Capo le Case n. 47; Cerruti, via Magnanapoli n. 23; author of an excellent philosophical Italian grammar; speaks English; Griffl n. 107 via Babuino; Lucentini n. 17 via del Angelo Custode; speaks French; charge 5 pauls per lesson; Rossi; speaks English; inquire n. 76 piazza di Spagna. — *Italian mistresses:*— Miss Anne Guasco, who speaks French fluently, and had been for years Italian Mistress in Lady Shrewsbury's family, and to several English Noble Ladies, to be found by applying at the bank of Messrs Freeborn and Co. n. 7. via del Corso; Giovanna Eusebj, n. 16 via della Croce; speaks English; Rosa Taddei, the famous Improvisatrice, n. 35 via delle Copelle. — *French Masters:* — Ardisson, Corso n. 173; Dombras n. 4 piazza Mignelli. — *German masters:* — Dr. Dressel; inquire of

Masters
and
Mistresses
of Languages,
Painting and
Music.

Dr. Brown, Institute of Archeological Correspondence, on the Capitol; Hofer via Rasella n. 53. — *Drawing-masters*:— *Figure and landscape*, Cav. Silvagni, Vicepresident of the Academy of S. Luke; *Figure*, Brùls piazza di Spagna n. 46; the Chev. Chatelain n. 226. Ripetta; Mazzolini n. 113 via Quattro Fontane; *Landscape*, Pacetti n. 48 via Gregoriana; *Perspective and Architecture*, Faure n. 45 vicolo del Vantaggio; *Figures and Flowers*, Senff, via Sistina n. 51.; *Miniature*, Cay. Bonfigli via Margutta n. 76; Carolina Grasselli n. 504 Corso; Clelia Valeri via del Governo Vecchio n. 20. — *Music-Masters*, *Piano and Singing*, Archini n. 22 Ripetta; Corbi n. 25 Bocca di Leone; *Harp*, De Rocchis, via del Orso n. 43. *Music-Mistresses*, *piano*, Mad. Piccardi, via S. Andrea della Valle n. 71.; Miss Laboureur n. 456 Corso.

Collections of the Fine Arts.

Collections of the Fine Arts, Basseggio, n. 44 via Babuino; Depoletti n. 56A. Fontana di Borghese; Fabri n. 3 Capo le Case; Fossati n. 78 via della Croce; and Menchetti n. 64 and 152B. via Babuino.

Antiquities.

Antiquities may be purchased at the repository of Sig. Vescovali n. 20 piazza di Spagna, and Signor Capranesi n. 137A. Corso.

Best Engravers in cameo, pietra dura etc; best mosaicists etc.

The best cameo engraver in Rome is Signor Saulini n. 8, 9 via della Croce; the best engraver in pietra dura is Girometti, palazzo Trugli at the Quattro Fontane; in pietra dura e tenera, F. Sibilio n. 92 piazza di Spagna, where may also be had at moderate prices Vasi's Panorama of Rome, and Views of S. Peter's; in mosaics, Cav. Barberi n. 118 Strada Rasella; in gems, intagli, pasta and sulphur casts, Cades n. 456 Corso; in scajola and enamel, Paoletti n. 49 piazza di Spagna, where collections in impronte may be had of all the masterpieces in the different museums of Europe; in

camei and impronte, Giov. Liberatori, via del Babuino n. 105; in bronzes, Hofgarten, via due macelli n. 71, 72, and Caputi, via di Ripetta n. 70; and in jewellery, Castellani, Corso n. 174, who also mounts cameos.

The great collection of engravings is that of the Government, called the Cameral Calcography, Calcografia Camerale, via della Stamperia n. 9, near the fountain of Trevi. It comprises the engravings of Pirenesi, Volpato, Morghen, P. Folo, G. Folo, Gmelin, and others, who copied numerous monuments ancient and modern in Rome, Albanò, Cora, Herculaneum, Pompeii, etc., and also the principal works of Andr. Mantegna, Andrea del Sarto, Annibal Caracci, Antonio Allegri da Coreggio, Baldassare Peruzzi, Bartolomeo Schidone, Benvenuto Garofalo, Daniel da Volterra, Domenico Zampieri or Domenichino, Francesco Albani, Francesco Barbieri or Guercino, Giovanni Lanfranco, Giovanni Angelo da Fiesole, Gio. Batt. Salvi or Sassoferrato, Giulio Romano, Guido Reni, Masaccio, Michelangelo Buonarroti, Michelangelo da Caravaggio, Nicholas Poussin, Paul Veronese, Peter Paul Rubens, Pietro da Cortona, Pietro Testa, Pintoricchio, Polidoro da Caravaggio, Raphael Mengs, Raphael Sanzio, Salvator Rosa, Vincenzo Camuccini, Antonio Canova, Agostino Caracci, Andrea del Sarto, Andrea Sacchi, Antonio Tempesta, Baccio Bandinelli, Carlo Maratta, Ciro Ferri, Federico Barocci, Federico Zuccheri, Francesco Mazzuoli or Parmigianino, Francesco Primaticcio, Giovanni Benedetto Castiglioni, Giacomo Callot, Lazzaro Baldi, Ludovico Caracci, Raffaello Scaminozzi, Stefano della Bella, Tiziano Vecelli, together with landscapes by various other authors, the Functions of Rome, portraits of Pontiffs etc. etc.

Best collection of engravings.

Among living Engravers the most distinguished

Best living

engravers
in figure
and
architec-
ture.

in figure are Pietro Folo n.13 piazza di Spagna, Pavon via Babuino n. 124 A., and Marchetti via di Ripetta n. 226. The most distinguished living engraver of antiquities is Luigi Rossini, via Felice n. 138, where all his works are to be had. Piranesi stood unrivalled in the same department, excelling, as an architectural engraver, in execution and effect; but in his day, about the middle of the last century, the antiquities were not denuded as now, nor had Archaeology reached its present height. The following is a catalogue of the works of Rossini, which may be had separately at fixed prices. 1. The Antiquities of Rome in folio, consisting of 101 engravings, price 25 scudi. 2. The Antiquities in the environs of Rome in folio, consisting of 73 engravings, price 24sc. 3. The Seven Hills of Rome in large folio, consisting of 36 engravings with text and restorations, and a Panorama of Rome, taken from the summit of the tower of S. Francesca Romana, price 24sc. 4. The gates and ramparts of ancient Rome in large folio, consisting of 35 engravings with text and restorations, price 10sc. 5. The Antiquities of Pompeii to 1830 in large folio, consisting of 75 engravings, price 24sc. 6. The monuments from the X. to the XVIII. century in large folio, consisting of 56 views, price 6sc. 7. The triumphal and votive arches of Rome and all Italy in large folio, containing 73 views, price 20sc. 8. Picturesque Journey from Rome to Naples, in 80 views, price 12 sc. 9. The interior of the principal churches of Rome in 29 views, price 14sc. 10. Two large views of the square of S. Peter's, price 1sc. 50b. each. The entire cost 162 sc. in boards, or 182 sc. bound in parchment, and are to be had at the residence of the Engraver. The best and most modern Views of Rome are those of Cotafavi, who engraved the Illustrations of our work; his

Views are to be had from Cuccioni n. 88. via della Croce. The principal shop for costumes is that of Minelli, via della croce n. 82, where may be had the "Ecclesiastical Costumes of Rome and the Pontifical States;" the "Procession of Corpus Christi;" the "Costumes of the Palace, Swiss Guards, etc.", detached, or bound in books.

Works of Art, etc., are sent to England with facility and dispatch by means of the arrangements of the Messrs. McCracken, the agents of the Royal Academy. Their correspondents in Rome are Messrs. Freeborn and Co., the Bankers, Sig. Carlo Trebbi n. 67 via Condotti, Sig. Luigi Branchini at the English College, and Sig. del Bosco, at Torlonia's.

Convey-
ance to
England.

The piazza Navona is used as an every day fruit and vegetable market, and on wednesdays as a general market. The cattle-market was transferred by Pius VII. from the Forum; called from its former use the Campo Vaccino, to a locality outside the porta del Popolo, on the bank of the Tiber, where a market is held once a week, on friday; and cattle to be slaughtered are introduced through an adjoining gate in the city wall into the admirable public slaughter-house; constructed by order of Leo XII., in which all animals for the supply of Rome are slaughtered, thus avoiding the dangers attendant on the passage of cattle through a crowded city and the disorders incidental to private slaughter-houses. The edifice was erected from the designs of the Cav. Martinetti; is sufficiently extensive for the slaughter of hundreds of animals at a time; and is furnished with such an abundance of water as at once to remove all uncleanness. It is under the superintendance of several officers, one of whom is employed to prevent the introduction of unwholesome meat; and the flesh is conveyed to the butchers' stalls in covered carts. The cattle-

Markets.

market is converted into a horse-market on Mondays and Saturdays during the month of May. Through the city are scattered several minor markets not worthy of particular notice.

Hackney-coach
Stands:
proprietors of
carriages
for town
and
country.

The principal hackney-coach Stands are the piazza di Spagna, Monte Citorio, the Corso near the via Condotti, and the piazza di Venezia. The fares are not fixed by law; but they generally receive 4 pauls for the first, and 3 for each succeeding, hour. The principal carriage proprietors are Agostini n. 78 via della Croce; Bianconi, via S. Marcello n. 46; Sig. Carlo, piazza Mignanelli; Giorgi via de' Crociferi n. 44; Manzella, via Babuino n. 120; and Sebatti n. 46 piazza Nicosia. Several Hotel-keepers have also carriages to let by the half-day, the day, the month etc.; and the following are the charges furnished me by Franz Roésler, proprietor of the hotel D'Allemagne n. 88 via Condotti, who is supplied with numerous vehicles of every sort and quality. Price for half a day, that is from seven in the morning till midday, or from one till 6 o'clock in the afternoon, 1 sc. 50b.; for a day, 2 sc. 50b., with 2 pauls to the coachman; by the month, night and day, from 56 to 90 sc., according to the nature of the vehicle, the season and the service, with 6 scudi to the coachman. Carriages taken for town are understood to be free to go four or five miles outside the city gates without any additional charge; but carriages for the country are expected to pay double the town fare. They may however be had for Albano, Tivoli, Frascati and the other environs somewhat cheaper by special compact; but the *buonamano* is understood to be 5 pauls. In summer almost all prices are lower in Rome.

Diligences
and
steamers.

Vehicles, the fares of which are conventional, leave for Naples and elsewhere from the Stelletta, Babuino

and piazza Nicosia. The Diligences for Naples *by Ceperano* start from n. 43 piazza Nicosia, on monday, wednesday and friday and arrive in 30 hours, fare 10 sc. 75b.; and *by Terracina* on wednesday and saturday, arriving also in 30 hours, fare 11 sc. 35b. Diligences for Frosinone start from the same office on tuesday, thursday and saturday, arriving in 10 hours, fare 2 sc. 50b.; and for Cività-Vecchia on monday, wednesday and friday, arriving in 8 hours, fare 2 sc. The Malle Poste for Cività-Vecchia leaves from the same office on tuesday and saturday, making the journey in 8 hours, fare 2 sc. 40b.; and in the same establishment is the office for the Neapolitan steamers to and from Naples, Cività-Vecchia and Marseilles. Diligences from Rome to Florence start from Monte Citorio on tuesday and saturday, passing through Ronciglione, Viterbo, Radicofani and Sienna, arriving at 5 A.M. in 42 hours, and dining twice on the way, fare 14 sc. 19b. A Diligence starts from Florence to Bologna on monday, wednesday and friday, making the journey in 14 hours, fare 4 sc. From Monte Citorio the Diligence starts for Ferrara, by Loreto, Ancona and Bologna, on friday and saturday, reaching Ferrara in 102 hours, fare 15 sc. 23b. It stops to see the Falls of Terni, and the SS. Casa at Loreto. From Ancona steamers leave for Trieste on the 11th and 26th., and for Venice on the 7th and 25th, of each month.

A good Cicerone is paid from 5 to 10 pauls a day; Ciceroni. but as they are known to exact commissions from the tradesmen, they should not be allowed to accompany strangers to the shops or bargain for lodgings.

The sportsman's license in Rome costs but three pauls. The great sporting of Rome is the boar-hunt in the forests of Cisterna and Nettuno. The shooting season begins in october with snipes, quails and larks; as

The Sports-
man's
license.

Church of
England
Service;
English
burial-
ground.

winter advances, woodcocks, partridges and migratory birds become abundant.

The church of England service is performed, in the large house n. 14, outside the porta del popolo, twice every sunday from the first sunday of october to the end of May. The resident clergyman is Rev. J. Hutchinson n. 85 piazza di Spagna. The English Burial-ground is situate inside the porta S. Paolo, near the pyramid of Caius Cestius, with the massiveness of which and of the surrounding walls, its light, tasteful monuments strikingly contrast. Among those who are here interred are the celebrated anatomist John Bell, and the poets Shelley and Keats. The grave of Shelley is in the old burial ground, close to that of one of his children, and bears the inscription:—"Percy Bysshe Shelley Cor Cordium. Natus VI Aug. MDCCXCII. obiit VIII. Jul. MDCCCXXII. Nothing of him that doth fade, but doth suffer a sea change into something rich and strange." The words *Cor Cordium*, the "heart of hearts," are said to allude to the supposed singular fact that when his body was burnt in the gulf of Spezia, the heart alone remained unconsumed. The grave of his friend John Keats is in the adjoining cemetery and bears the inscription:—"This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraved on his tombstone; 'Here lies one whose name was writ in water.' Feb. 24, 1821." Many protestants buried here are German and Swiss. The monuments, as works of art, are superior to those of the English cemetery at Leghorn. The ground is well kept: the adjoining deep trench, which discloses the ancient Ostian way, was cut at the expense of the Roman Government, by whose

liberality the new burial-ground was enclosed. A sum of money amounting to about 1000 crowns, subscribed by British and German Protestants, is lodged in the Roman funds, the interest of which is applied to defray the salary of a sexton and keep the cemetery in repair. This last resting place of several of our countrymen, most of whom, like ourselves, visited the Eternal City with anticipations of intellectual and social enjoyment, and with the fond hope of returning to their native land to glad their expecting relatives and friends, fills the mind with melancholy interest, and appeals irresistibly to the heart; while the peculiar character, the silence and seclusion of the spot invite to pensive, salutary meditation.

CHAP. XV.

AMUSEMENTS--THEATRES.

Public
amuse-
ments:
theatres.

The public amusements of Rome are under the direction of the Governor and several Romans of rank. The theatres of Rome amount altogether to seven, viz. the Aliberti, Apollo or Tordinona, Teatro Capranica, Teatro o Anfiteatro Correa, Teatro Fiano, Teatro Pace, Pallacorda, Argentina and Teatro Valle. The Aliberti, situate in the street leading from the piazza di Spagna to the Babuino, takes its name from the family by whom it was erected; now belongs to the Cavalieri di Malta and other Co-proprietors; is the largest theatre in Rome; is built altogether of wood, and is used for scenic representations of the second order.

The
Apollo

The Apollo, formerly the Tordinona, is situate near the bridge of S. Angelo; took its former name of Tordinona or Torre di Nona from a tower, the subterranean vaults of which constituted the public prisons, destroyed by fire; is the handsomest theatre in Rome; belongs to Prince Torlonia; and is used for grand operas and for masquerades during the Carneval.

Teatro
Capranica.

The Teatro Capranica is situate in the piazza of the same name; belongs to several proprietors; is built of wood; and is used for burattini or marionette.

The
Correa.

The amphitheatre called Correa stands on the substructions of the mausoleum of Augustus; takes its name from the family by whom it was constructed; and is used principally for fireworks, equestrian exhibitions, and occasional scenic representations.

Teatro
Fauo.

The Teatro Fiano, adjoining the palace of the same name, is famous for its marionette or burattini

The Teatro Pace, so called from its proximity to the church of that name, belongs to the Sig. Quadrari and Baracchini, by whom it has been rebuilt; is now called the teatro Metastasio; and is used for comedies and tragedies and also for the *musica buffa*.

The teatro di Torre Argentina takes its name from a neighbouring tower called Argentina from its proximity to the palace of the Card. Bishop di Argentina; is used for comedy and tragedy, and also for the *feste di ballo* during the Carneval.

The Teatro Valle takes its name from its locality; belongs to the Sig. Marchesi Capranica; and serves for musical melodramas, comedy and tragedy.

The price of admission is the same at all the great theatres, viz. three pauls: a box costs from 15 to 20 pauls a night. The doors are open two hours after the *Ave Maria*.

The illumination of S. Peter's takes place on the feast of SS: Peter and Paul in June, on Easter Sunday, and occasionally on the Coronation of a new Pope. The first illumination commences at the *Ave Maria*, when the gathering shades of night render it every moment more brilliant. All the architectural points of the church, its columns, capitals, cornices and pediments, the magnificent swell of the lofty dome, with its converging ribs, surmounted by the lantern and crowned by the cross, are all designed in golden lines of fire, as is also the vast sweep of the colonnades, being all lighted with 4,400 transparent lamps. In the first instance the illumination appears to be complete; but while we gaze on it with delight, the great bell of S. Peter's chimes, when on the luminous cross, at the top, waves a brilliant light, as if wielded by some celestial hand; and instantly globes and stars of vivid fire seem to roll spon-

taneously and self-kindled along the whole of the cupola, façade and portico, which burst in a moment into one dazzling blaze of glory. This instantaneous illumination, which seems the work of enchantment, is accomplished by the unseen agency of 360 men, who, with lighted torches carefully concealed, are suspended by ropes even from the swelling surface of the vast dome and the towering summit of the cross, and who to the 4,400 lamps add 1000 fiacoli or large lamps filled with pitch, rosin and other inflammable substances. Seen from the Trinità de' Monti the dome seems some supernatural creation, suspended in air from the vault of heaven, or held beneath its azure concave expanse by some mighty and mysterious hand; while its masses of flame, rendered tremulous by the curling night-breeze, appear like so many distant comets arrested in their devious courses by the fiat of Omnipotence.

The Girandola.

The Girandola takes place on occasion of the same solemnities; and its original design is ascribed to Michelangelo. It commences two hours after night at the castle of S. Angelo, the isolated position and elevated circular form of which contribute not a little to the grandeur of the spectacle. The first and last schiappate, formed each of 4,500 rockets, are truly grand. The rockets, in the first instance, are let off simultaneously, and blaze upwards into the glowing heavens to descend in liquid streams upon the earth. To this succeeds an incessant and complicated display of varied devices, one changing into another and surpassing in beauty. Numerous wheels whirl round with incredible velocity, casting from them, in every direction, fiery snakes and hissing dragons: fountains and jets throw up their blazing cascades to descend in floods of liquid fire: the architectural designs, traced in fire on the castle, dis-

appear in the varying conflagrations; and, after a short pause, bursts forth the final explosion, which fills the whole vault of heaven with its vivid fires amid the roar of cannon, rivalling in sublimity of effect the awful burst of a volcanic eruption! The reflection in the depth of the calm waters of Old Father Tiber is as beautiful as the spectacle itself is sublime.

The Carnival is a season devoted to merriment and feasting, particularly during the ten days preceding Lent, the intervening fridays and sundays excepted. In Rome it begins on the saturday preceding Sexagesima sunday, and ends on the tuesday preceding Ashwednesday. At half past twelve on saturday the great bell of the capitol tolls as the signal that the Carnival has commenced and the masks may appear in public. The Corso is the principal scene of this curious revelry; and its balconies and windows are hung with rich draperies and filled with spectators, who gaze with no ordinary delight on the groups passing and repassing beneath them in every variety of character and costume. The Senator and Governor, surrounded by their civil and military officers, and attended by detachments of Infantry and Cavalry, preceded by martial music, pass through the Corso, and may be said to open the festive scene. The raised footpaths are set out with chairs to let: the street is crowded with pedestrians masked and unmasked; and two rows of carriages, close behind each other, make a continual promenade at both sides of the street. Notwithstanding the crowd, the narrowness of the street, and the multitude of footpassengers intermixed with the carriages, no accident ever occurs; and a few of the horse-guards, stationed at intervals, are merely employed to prevent the carriages from breaking the line. Bonbons and flowers now begin to find

The Car-
nival.

their way into the carriages and windows of friends and acquaintances, while comfits of mixed chalk and pozzolana, the ordinary projectiles, are thrown indiscriminately in friendly conflict by the combatants; and not unfrequently surprise the unwary spectator. Those in costume may assume rich, picturesque, grotesque or buffoon characters, in any disguise not connected with religion or government; and those who do not support characters speak in a false, squeaking tone, to perplex while they freely interchange compliments or banters, or chatter nonsense. The revel continues until about half an hour before sunset, when, at the signal given by the firing of a mortar, the Corso is cleared of carriages to make way for the races. The starting-post is the piazza del Popolo, and, like that of the ancient circus, is guarded in front by a rope, which is let fall on the signal for starting: the horses, decorated with plumes and ribbons, are driven forward without riders by means of plumets and steel points, which beat against their flanks; and the race, about a mile in length, terminates at the other extremity of the Corso by means of a canvas awning, suspended across the street at the point thence called *la Ripresa de' Barberi*. The Jews supply the prizes for the Victors, which consist of a pallio or banner and a sum of from thirty to sixty crowns, awarded by the Governor and Senator, who preside as umpires in a balcony near the goal. The winning horse is led home in triumph by its happy owner amid the sound of Martial music and the acclamations of friends; and the Victor displays the flag of triumph in front of his residence. Every day of the Carnival the Corso becomes more animated, until, on the last day, the number and spirit of the masqueraders, the skirmishes of the combatants, in carriages and balconies

and on foot, and the universal enjoyment surpass description. The whole ends with the funeral of the defunct Carnival, which begins just before dark, when the revellers appear with lighted tapers, *moccoletti*, endeavouring to put out their neighbour's candle and keep in their own. During the Carnival there are three *festini* or public masked balls, held in the Apollo. The stage and pit are open to the masks; and dancing proceeds with strictest decorum. The higher classes occupy the boxes and are generally unmasked; but, in the course of the evening, they often stroll among the people without experiencing the slightest inconvenience or unpoliteness. In its license, its mirth, its levelling of rank and even its season the Carnival bears a resemblance to the ancient Saturnalia; but in Rome the licentiousness which characterised the Saturnalia is entirely unknown. The Romans, although a serious people, rush into the sports of the season with impassioned eagerness: all ranks, classes, ages and sexes revel in a temporary intoxication of enjoyment; but 'mid all the mirth and frolic and fun the strictest limits of decorum are never transgressed, nor does any thing appear, which could offend the most fastidious delicacy.

On sundays and thursdays in october the people assemble at Monte Testaccio and in the villa Borghese, where they divert themselves with music and games. As a study of costume in Rome the october festivities are unrivalled.

Monte
Testaccio;
Villa Bor-
ghese.

The artists' festival in Rome is a moveable feast, but generally takes place about May, and is managed chiefly by the Germans. The artists of all nations resident in Rome, most of them in costume, dine together in the grotto of Cerbaro beyond the Torre de'Schiavi about five miles outside the porta Maggiore; and crowds of

The Ar-
tists' Fes-
tival.

Public
walks.

natives and foreigners, in carriages and on foot, flock to the spot to witness the festivities of the day.

Besides the villas, most of which are open to the Public, there are two places of public resort in Rome, the Pincian, the gates of which are open at day-break and closed about night-fall, and the public walk near the Colosseum; but the intelligent stranger, who visits Rome with the intention of mixing the useful with the agreeable, will seldom be found loitering in the vicinity of such promenades; he will take his walks or drives in visiting the interesting and instructive remains and localities of antiquity within the walls and in the vicinity of Rome; and we hasten with pleasure to accompany him on his classic pilgrimage.

END OF VOL. III.